

[AN ORAL HISTORY BY STEVE ONEY]

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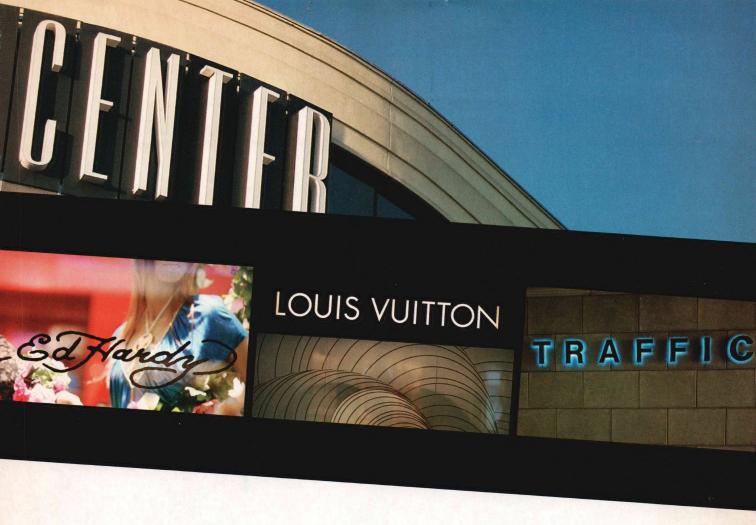
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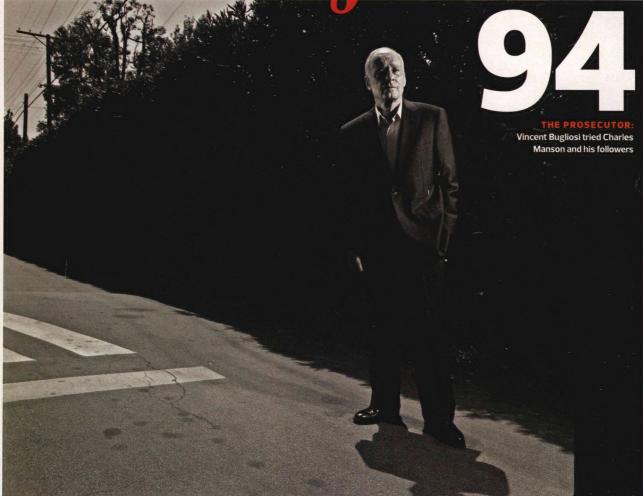


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TERRANEA...

Los Angeles



Features*

83 Outward Bound

Lonely canyons, chattering streams, oak forests—with so much wilderness surrounding it, L.A. is a city like no other. We've charted ten area hikes and five brisk power walks that will get you into the thick of it in no time. Pull on your boots (see our tips for picking the right pair), pack the trail mix (try our recipe), and go wild

94 | Manson: An Oral History

Forty years ago Charles Manson, a psychopath passing himself off as a hippie guru, sent members of his "Family" on one of the bloodiest, most bizarre killing sprees in Los Angeles history. Those involved in the murders and their aftermath—Manson's followers, the cops, defense attorneys, and the prosecutor—reconstruct the crimes and speak to the terror they struck and the scars they left on the city BY STEVE ONEY

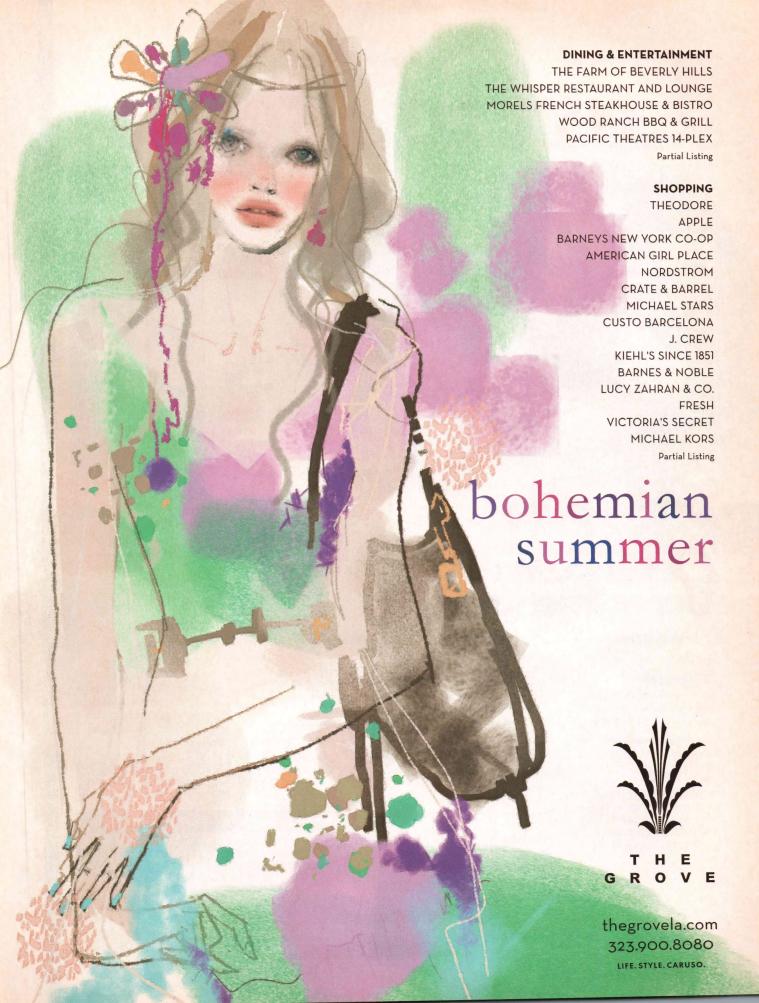
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In a new book and at a local gallery, the celebrated photographer shares some of his favorite unpublished images, from a stoic bald eagle to a snarling Angelina Jolie BY ANN HEROLD



On the Cover:

» Photographed for Los Angeles by Brown Cannon 3



Los Angeles











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PLUS: The only restaurant guide that counts, from Street to the Blvd to the Grill on the Alley

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MANSON

Learn more about Los Angeles's most notorious murders, with a customized map, archival stories, interview outtakes, and a time line

HOT SHOTS

From Disney Hall to avocados, view a slide show of images from celebrated photographer Dan Winters that have appeared in this magazine

THE GUIDE

Our expanded listings have moved online. Check out the roundup of each week's top cultural events, selected by our discerning editors



From the Editor*



Walkabout

On the Devil's Backbone Trail, 7,000 feet up in the San Gabriel Mountains, is a spot where you can look down on the Antelope and San Gabriel valleys. It never fails to take my breath away. Tawny and flat, the eastern edge of the Antelope Valley is desert. On a clear day you can make out a few houses, Edwards Air Force Base, a thin line of highway, but mostly it's a vast expanse of nothingness. You can trace the contours of the land and see how it gradually rises to meet the Sierra. From such a height, all that uninhabitable space is inviting. It has the perfection of having not been touched. Turn around and walk five yards, and the panorama is equally spectacular. Thanks to a century of tree planting, green is the predominant color, and for 50 miles almost every lot has been filled in. Houses and malls, freeways and boulevards, and the occasional high-rise jam against one another across Pasadena, Rosemead, and Temple City. This is where old California and modern sprawl come together and accommodate millions of people. I've long thought this dual view—and you can find it on several other trails in the San Gabriels—captures something essential about Los Angeles. On the one hand, we live in the second most densely populated metropolitan area in the United States: 17.7 million people in 34,000 square miles. On the other hand, we can lay claim to more wilderness than any other metropolitan area in the country.

Overdevelopment and density, isolation and emptiness—they are the L.A. condition, the great paradox of living here.

As senior editor Dave Gardetta, who shepherded this month's cover package on hikes, points out, you don't need to be 7,000 feet up in the San Gabriels to experience the duality of Los Angeles. I used to live next to Griffith Park, and I'd often be awakened by the soft chatter of elderly Koreans on their way to the obser-

Overdevelopment and density, isolation and emptiness, are the paradox of living in L.A.

vatory. It was their daily ritual, their morning exercise, how they greeted the day. I now live in Studio City, close to Fryman Canyon—a squiggly U-shaped piece of land preserved in the heart of suburbia. Every day, runners, couples, dog walkers, friends, and families with kids make the loop. That scene is duplicated all over L.A.—in the Arroyo Seco and Runyon Canyon, the Kenneth Hahn State Recreation Area and Will Rogers State Historic Park. Yes, the construction of apartment buildings (even in this economy) is far outpacing that of single-family homes. Yes, the population is growing rapidly. But L.A. is still a city where nature—raw and unmanicured—is very much in our midst. It provides untold beauty as well as danger. It offers an escape from the jangly hours in a car or in an office. But more than anything, those open spaces allow us to get away while staying where we are.

Kit Rachlis
Editor-in-Chief

[CONTRIBUTORS]



Chad Ress

» Chad Ress didn't think he could use his regular posse of assistants as he prepared to photograph the best hikes in the Los Angeles area. Instead he acquired a "dedicated Sherpa," who turned out to be Los Angeles intern Chris McCoy. "We ended up running ten miles in one day," says Ress, who lives in Santa Barbara. "The next day was supposed to be my second hike, but it turned into a recovery day." Which was the most interesting locale? The Bridge to Nowhere in the San Gabriel Mountains, says Ress, whose images have appeared in Men's Journal and Paper magazine. "There are bungee jumpers on the bridge and people panning for gold."



Lisa Lewis

Africa, Lisa Lewis, co-art director of Los Angeles, was not familiar with the details of the Manson murders-a fact she's grateful for, given the horrendous nature of the crimes. For the oral history by senior editor Steve Oney, Lewis worked with photographer Frank Ockenfels 3, who took the modern-day pictures and produced the hand lettering. Lewis found the piece to be "an incredible weaving of voices" of the prosecutor, investigators, and former Manson Family members. That said, the designer, who's been with the magazine since 1997, is "looking forward to the more lighthearted 'Best of L.A.' issue next month." Lewis has received numerous awards from the Society of Publication Designers and the City and Regional Magazine Association.

» Having grown up in South



Shayna Rose Arnold

>> Spending an "embarrassing

amount of time online" is all in the job for Shayna Rose Arnold as content manager for LAmag.com. From mining the magazine's archives to creating content for the site—the recent "Mr. L.A." contest, which was linked to an April profile of Tom LaBonge, "got a lot of reactions, from love to hate"—Arnold is constantly taking the temperature of the city. Sometimes it means leaving her seat to report on Barack Obama's town hall meeting or to check out events for the Guide. She has also become a serial tweeter on twitter.com /LosAngelesmag. The UCLA graduate's first job at Los Angeles was with the magazine's custom

publications, including Beverly Hills and Design LA.

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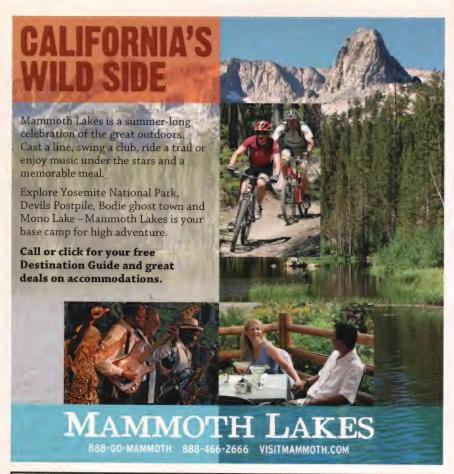
19 Grease

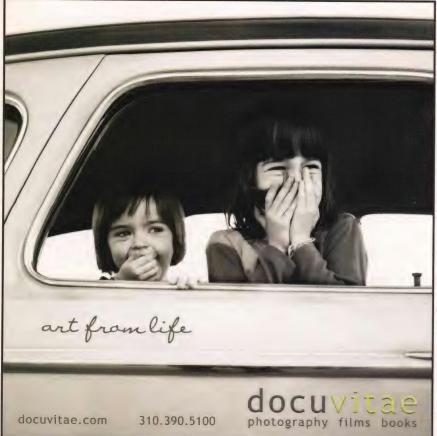
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Chicago I 847-251-3483; FAX: 847-251-3569 I CHERYL SCHULDT, MIDWEST DIRECTOR, CS MEDIA Detroit I 248-931-5256; FAX: 248-644-1880 I

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PICTURES OF THE YEAR

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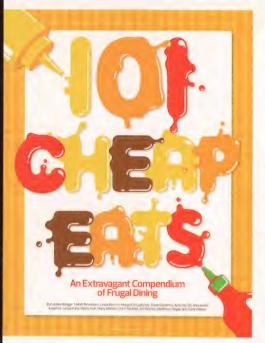


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Mail*



would not describe myself as germaphobic by any means—I enjoy divey restaurants and lots of different ethnic foods. But we did publish a study several years ago that found a significant decline in hospitalizations for food-borne illness since the grading system was established. The grades make a difference.

Paul Simon, M.D., M.P.H.

DIRECTOR, DIVISION OF CHRONIC DISEASE AND INJURY PREVEN-TION, LOS ANGELES COUNTY DEPARTMENT OF PUBLIC HEALTH

» Thank you for including Skooby's in your May issue. We are a small business trying to serve the city, and we are very proud of the affiliation with your magazine.

John Hooper

OWNER, SKOOBY'S HOT DOGS HOLLYWOOD

The Grade School

» After reading "101 Cheap Eats" [May], I ate lunch at one of the highlighted restaurants, Korean Dumpling. The food was quite good and inexpensive. However, on my way out I noticed the C grade, positioned in a relatively hard-to-spot location. It's disappointing that you would not have considered this in compiling your list. The vast majority of restaurants get As, and most of the remainder get Bs. Those that don't get an A have an opportunity to be reinspected. Turns out Korean Dumpling (listed as Yoogane Dumpling on the Department of Public Health's Web site) has received two consecutive Cs-not an easy feat! Though I work at the county's public health department, I

» Little Dom's is frugal dining? Have you lost your minds (or your dictionary)? Granted, brunch at Little Dom's is fairly tasty. However, having tried it a few times now, I can tell you with great assurance that it's nearly impossible to leave there on a Saturday or Sunday morning having dropped less than \$50.

Lee Trusela

SILVER LAKE

>> Not sure how you overlooked the best barbecue joint in L.A., the Outdoor Grill in West L.A. and Northridge. They should have taken top prize.

Beej Gefsky

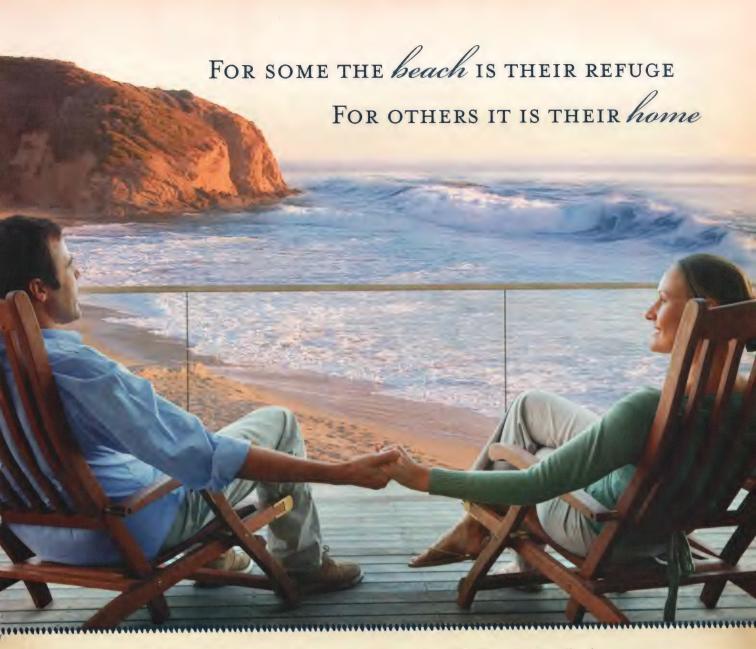
LOS ANGELES

>> DEPARTMENT OF EXPLICATION

The Making of a Celebrity

MAGAZINES OFTEN feature a little cheesecake on the cover to sell issues. In the case of our May "Cheap Eats" issue, we opted for a burger instead. The cover model proved so fetching that several readers wrote us wondering where they could find such a creation. The hamburger was made with ingredients used by 8 Oz. Burger Bar on Melrose and cooked up in the studio of photographer Nigel Cox.





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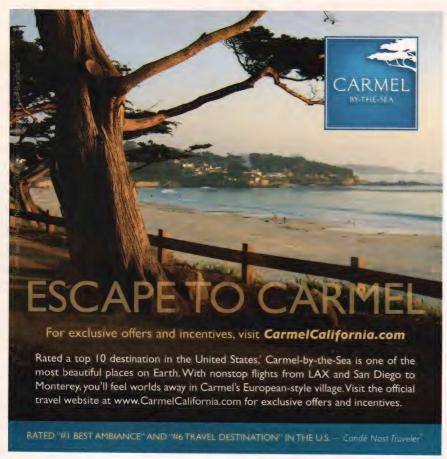
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Pedigree

>> "Unleashed" [May], the article about Vladislav Roytapel, the Russian Dog Wizard, really captured the true Vladae. But I want to make clear that when I was privileged to work with Barbra Streisand, Don Johnson, and others in the entertainment world, as mentioned in the article, it was as the president of a business—not a talent—management firm.

Susan Keenberg, Esq.
TORRANCE

UPDATE

» Interior designer Craig Raywood, whose exploits were detailed in "The Talented Mr. Raywood" (November and December 2008), was arrested on April 28 at the Los Angeles Superior Court Airport Courthouse after the judge, responding to a bond agent's complaint, revoked bail. Raywood was taken into custody while attending a preliminary hearing on two felony charges arising from the alleged theft of \$110,000 in antiques. As of June 3, he remained behind bars at the Men's Central Jail.

CORRECTIONS

- » In reviewing Michael Connelly's novel The Scarecrow (The Arts, New Arrivals, May), we noted that The Rocky Mountain News, which is mentioned in the book, wound up closing after the novel was written. The review was based on an uncorrected proof; Connelly amended the reference before the book went to print.
- » In "Dear Mr. Mayor" (June), we stated that the affordable housing bond lost last year at the polls. It lost in 2006,

>>> AWARDS SEASON

Los Angeles was recently up for a NATIONAL MAGAZINE AWARD, our seventh nomination in nine years, in the category of General Excellence. We didn't win (pass the bourbon, please), but the magazine did take home six CITY AND REGIONAL MAGAZINE ASSOCIATION AWARDS, including ones for Steve Oney's story on Craig Raywood (see above), Anne Taylor Fleming's Open City column, and Patric Kuh's restaurant reviews. The magazine also earned an award for general excellence. Go to LA mag.com to read all the winners.

» Comments can be e-mailed to letters@LAmag .com. They can also be faxed to 323-801-0105 or sent to "Letters to the Editor," Los Angeles magazine, 5900 Wilshire Blvd., 10th Floor, Los Angeles, CA 90036. Please include your full name and phone number. Letters may be edited for length and clarity. For subscriber services and to sign up for our free weekly e-newsletter, go to LAmag.com.

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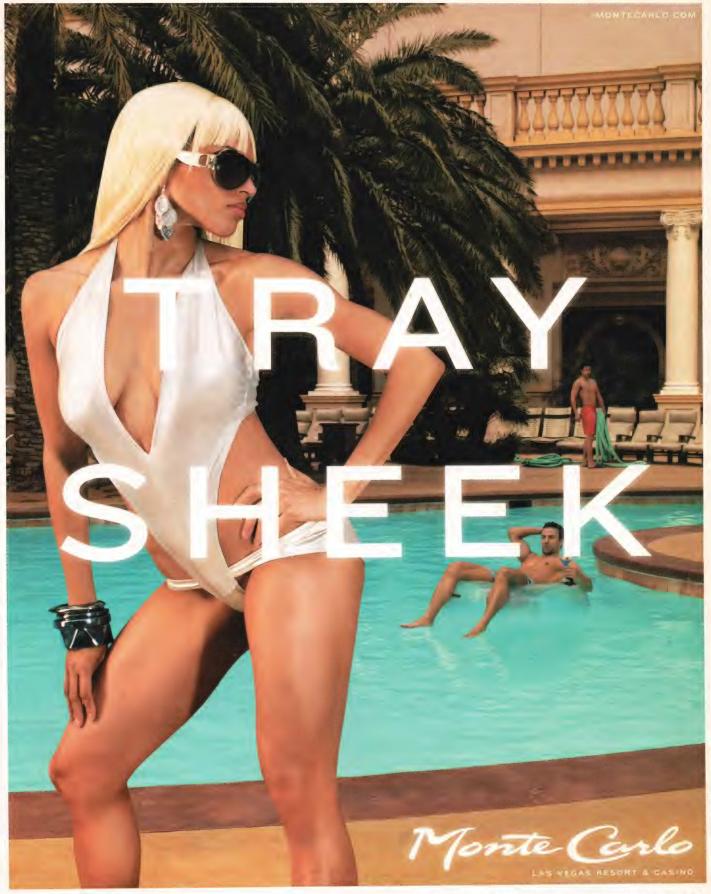
In her memoir, Elizabeth Edwards may be sharing too much information

I had counted on not hearing anything from or about Elizabeth Edwards for a good while. The hope was that she would take care of herself at her sprawling new ranch house outside Raleigh, North Carolina, raise those late-in-life children, fight her stage 4 cancer, and try to forgive her straying mate. This is the work, one figured, of a lifetime—and she didn't potentially have all that much time left.

Instead, she is back with her best-selling book, Resilience, and it is as sad a book as you will ever read. It fairly aches as you hold it in your hands. As with many things to do with Ms. Edwards, there are inevitable questions: Why write this? What is the need? Is this

the legacy you want to leave your kids, a tale of their father's infidelity and your own agony as a woman trying to live out her life with dignity? Why bring back the scrutiny? Why invite Oprah to walk through your photo-lined halls, your errant and chastened husband standing beside you? To sell books?

Everywhere around me I have heard women talking about Elizabeth Edwards, about whether she couldn't and shouldn't have left well enough alone. Her story touches every female nerve—I don't care if you're a Washington wife or a Los Angeles one. We ask, Would I have stayed with this man? In the beginning, when she first took the national stage, she seemed so fresh, a class act.



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With her wide smile and straight talk and extra pounds, she was real, winning. If a woman of such obvious warmth and intelligence loved a man like John Edwards, then he must be OK, too. She made believers of us, touting his goodness, his vision for the country, even though his expensively coiffed hair and mediagenic voice were a tad suspicious. There were overtones of another Slick Willie, the Southern poor boy who had worked and charmed his way to the top. By her presence on the campaign trail, Elizabeth Edwards helped mute the public misgivings about her husband when he ran for vice president and then for president.

What we didn't realize watching her during that second run was that she already knew he was a cheater. He had confessed to her his extramarital dalliance with a campaign videographer, but she had stuffed her

heart and wounds somewhere and agreed to be beside him as he sought the highest office in the land—this, after her diagnosis and initial treatment for breast cancer. Standing by your man is one thing, but letting him run for the

presidency with your acquiescence—no, with your full support—is quite another, especially knowing that the country had had it with the flagrant behavior of Bill Clinton, knowing that if Edwards's affair came out midrun, he would be torpedoed out of the race, ignominy and the wrath of Democrats raining down on their heads. At first take, Elizabeth Edwards seemed the anti-Hillary—not tough, not calculating, not someone who had struck a bargain with the devil. That was a huge part of her likability. As it would turn out, she had made exactly the same bargain. Why? What was she thinking?

Resilience is Elizabeth Edwards's response to these questions. That she loved him—and continues to—is the short answer. That big, primal, he's-my-soul-mate love. She talks again and again about her penchant for the old swoony love songs. "They all turned out the same," she writes. "Never thought you would be standing here so close to me. There's so many things that I should say, but words can wait until some other day. Just kiss me once, then kiss me twice, then kiss me once again. It's been a long, long time."

She says her marriage with John Edwards was a romantic fantasy: the happy house, the

kids, the law careers-his and hers-until the day their 16-year-old son, Wade, was killed in a car accident. The heart of this book is not about her love for her husband but rather her love for the son they lost. One can see how the death of this golden child put a scar on the Edwardses' lives that nothing fixed or changed: not the new babies, not the political successes. What you see, in effect, is John Edwards trying to carry on while his wife is still visiting the cemetery day after day, year after year, carrying the torch for her firstborn. The pain is so vivid that everything that comes after-her cancer, her husband's infidelity-is secondary. She says as much. Healing be damned. There is something almost noble about her suffering. But, oh, is it thick-hard to take a breath around it. The name Elizabeth Edwards has chosen for her book is an odd one, because the word

her. So all the while that we were admiring her for being a natural, she was fighting her self-doubts along with those pounds. This makes her even more real, more resonant, to a vast public and not only to Oprah-watching women.

* * * * *

We know what happened next. As he launched his 2006 presidential run, John confessed that he had had a recent one-night stand with a woman who cornered him outside his hotel room with the line "You're so hot." This corny come-on appears and reappears as Elizabeth Edwards tries to deal with her husband's willingness to tumble out of his vows and into bed with someone who could talk so silly. But it wasn't the whole truth. A year later

Elizabeth Edwards seemed the anti-Hillary—not tough, not calculating, not someone who had struck a bargain with the devil. As it would turn out, she had made exactly the same bargain.

resilience, according to my dictionary, means "an ability to recover from or adjust easily to misfortune." Elizabeth Edwards is plucky, courageous, even gallant. But resilient? No, not really.

She and John survived the death of their son together-couples often don't-and went on to have two more children. Elizabeth Edwards gave up her law career and became the mom-in-chief, to borrow Michelle Obama's term, and her husband's biggest booster. No one wants to make a feminist parable out of desperate longing and loss, but giving up one's life leaves one vulnerable (this is where she is precisely the opposite of Hillary Clinton). Elizabeth Edwards began to put herself second, way second, so second that she didn't look after her own health, didn't have that annual mammogram. Too busy, she says, with the kids and the campaigns. Then came the cancer, diagnosed just as her husband's run for the vice presidency came to an end in 2004. There is a strange, maddening quality to this appealing woman and her inability to make way for her own needs. One has the sense that she got knocked off her pins so early by the death of her son and by the drive to replicate a family in his place that she got lost a bit. She admits to a terrible insecurity as she hit the national stage, as everyone responded to

he admitted there were more nights; the indiscretion was an affair. The woman had a baby. Edwards doesn't write about that, but we know and we know she knows that we think her husband is very possibly the baby's father and that if she leaves this earth, that paternity will be established. This slender book feels like her preemptive strike to keep that from happening, to so shame her husband that he will not make a new family with this woman and child after she is gone. Those who have said she wrote it out of a need for revenge are missing the point. She is trying to prevent something from happening, not punish her husband for something that has already happened.

On her publicity tour through the country, Elizabeth Edwards has received a fair amount of castigation. I suspect many of her critics have not read the book because you come away from it with such a heavy heart, such a sense of a once-blessed life pushed to the edge, that being angry with its author is trivial. She had to write it, or she would have jumped out a window or stayed in a fetal curl of grief. It is her railing against the injustice of what has befallen her and the prospect that she will not be around to see her children grow up while their philandering father hangs around on the planet. Which only makes it all the sadder.



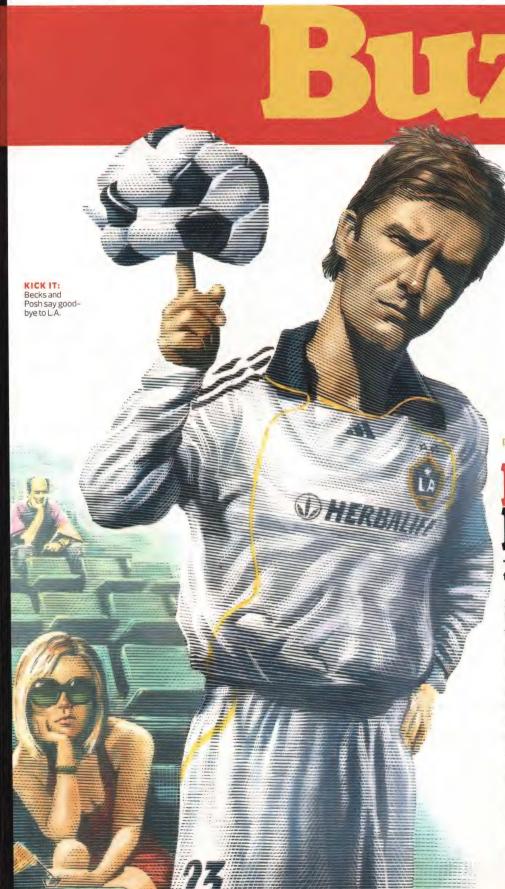
4 STYLISH POOLS AND A SWIMSUIT SHOP. UNPRETENTIOUSLY LUXURIOUS



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SPORTS

Falling Flat

The Beckham era comes to an anticlimactic end

Since 2007, when he became L.A.'s newest and prettiest tourist attraction, international soccer star David Beckham has played in 30 games for our desultory hometown squad, the Galaxy. In that time he has scored five goals, tweaked an ankle, sprained a knee, sold 600,000 or so jerseys, added four tattoos to his much-Googled physique, and decided, finally, that it would be more fun to play for a real team, especially if that club happened to be in Italy. A two-month loan to world powerhouse Associazione Calcio Milan turned into a six-month >>>

ROM TOP: © KATIE FALKENBERG; SHUTTERSTOCK; CLAUDETTE BARIUS/HBO (5)

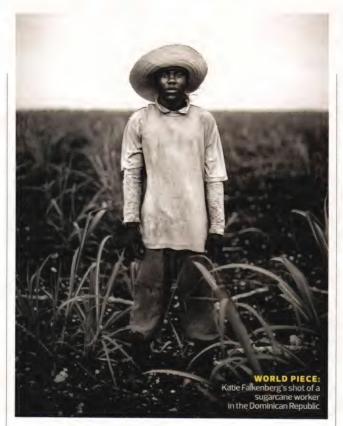
affair, but now you can give Becks a welcome home of sorts. He is supposed to drag himself backspeculation in the European press has him looking for a loophole to stay overseas—and rejoin the Galaxy in the second half of the 2009 season, for what will be the final 14 games of his U.S. career. By November the savior of Major League Soccer will have bought out the remainder of his five-year, \$32.5 million contract, packed up his 11,497-square-foot Beverly Hills estate, and ridden off into the football sunset with Posh and the kids. His first game at the Home Depot Center is a "friendly" against none other than AC Milan, the highclass suitor that, as L.A.'s iilted fans would probably agree, can have him if it wants him. July 19. Go to la.galaxy.mlsnet.com.

[MUSIC]

Avenue of The Stars

Relive a street's jazzy glory days

>>> It's been six decades since Central Avenue was L.A.'s answer to New York's 125th Street, with jazz clubs that played host to Count Basie, Charles Mingus, and Charlie Parker. One weekend a year, at the Central Avenue Jazz Festival, the ghosts of those greats stir. The collaboration between government agencies and a local nonprofit is in its 14th year and will spotlight Latin jazz and blues as well. The festival's hub is the Dunbar Hotel, where during the street's heyday (from the '20s to the '50s) royalty like Billie Holiday would check in when they blew through town. July 25-26. Go to centralavejazz.com.



[PHOTOGRAPHY]

Global Visions

>> Life magazine connoisseurs, line up: The best journalistic images caught on camera in 2008 are at the Annenberg Space for Photography. Pictures of the Year International—the renowned 66-year-old program that features honorees in scores of categories. including "World Understanding"—has moved from the University of Missouri to its new home in Century City. Thousands of digital and 80 print photographs cover the planet's hot zones (Kenya, Pakistan, Afghanistan) and some beatific scenery in between, July 11-Nov. 2. Go to annenbergspaceforphotography.org.

[FOOD]

The Fat **Facts**

>> Last July the city council imposed a yearlong moratorium on the construction of fast-food joints in South L.A., which has the highest concentration of the restaurants (and the highest childhood obesity rate) in Los Angeles County. As the ban ends this month, California Senate Bill 1420 kicks in. Not only does it require fast-food chains with at least 20 locations in the state to provide brochures detailing the calories, sodium, carbs, and fat in their comestibles, but it also stipulates that by January 2011, calorie counts must appear on the wall menu. Next up: LAP-BANDs with every Happy Meal.



Join the Entourage The HBO show's sixth season starts July 12. We predict some key moments:



VINCE will hook up with the former love of his life when she saunters by his sidewalk table at the Lirth Caffé



TURTLE will exclaim "Dang!" when a hottie inexplicably flashes her boobs at a poolside party



DRAMA will cook a frittata ride in a private jet, and flub a talkin the same episode



bar, looking defeated after his deal to acquire rights to an Ethan Hawke novel falls through



ARI will kiss the ass of a director (whom he hates) while mooning the speakerphone during the conversation.

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Flyin' High

Ringling Bros. isn't supposed to be cool, right? Wrong, says Shanda Sawyer, the new, L.A.-based director of the Greatest Show on Earth, which comes to the Staples Center July 8 to 12. Herewith her inspirations:



PETER MAX

The palette is based on the hues the artist has used since the '60s, "I was always drawn to those bright, poppy colors-they give you a sense of joy."



TAKASHI MURAKAMI MOULIN ROUGE

Sawyer loves the 'sense of magic and fantastical possibility" in the work of the Japanese artist, and it informed the look of a scene incorporating acrobats.



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DR. SEUSS

"I love his whimsical use of language and the way his stories transcend generations." Sawyer conceived the show to appeal to kids and parents.





FEDERICO FELLINI Sawyer was exposed by her parents to the film director's work, such as the hypercolor-saturated Juliet of the Spirits.

BOLLYWOOD

A scene featuring 12 elephants and 25 orange-, gold-, and fuchsia-clad dancers pays homage to India's most famous film export.





[MUSIC]

Too

it's contagious! Dengue Fever heats up the Bowl

When L.A. musician Ethan Holtzman returned from a trip to Southeast Asia more than a decade ago, he sought to re-create, with his brother Zac, the funky '60s-era Cambodian pop that poured from the jukeboxes in Phnom Penh. Fronted by famed Cambodian singer Chhom Nimol—and helped by years of KCRW love—their band, Dengue Fever, has reached an, ahem, fever

pitch: This month its psychedelic sound (driven by bass, Farfisa organ, and Chhom's haunting voice) spreads over the Hollywood Bowl. where the group opens with indie stars Of Montreal for dance-hall diva Grace Jones. The gig is their biggest yet, which doesn't scare them too much: "Places tend to retain the magic of the people who performed there," says Zac. July 26. Go to hollywoodbowl.com.

[FASHION]

Intuition's Jave Hersh designs for the discount chain

Isaac Mizrahi, Anna Sui, Alexander Mc-Queen...Jaye Hersh? Either Target is

that store owners, and not just designers, can lend cachet to fashion merchandise. Hersh, owner of the West L.A. boutique Intuition, has put together a "Hollywood Intuition" collection that debuts at Target this month. The oversize sunglasses and totes, multistrand necklaces, floppy hats, and studded bracelets help laypeople emulate the accessory-rack look of young actresses. Unlike Cameron Silver or Desiree Kohan, Hersh is less a trendsetting retailer than an astute synthesizer: her shop keeps celebrities in graphic leggings and slouchy tees for Pinkberry runs. The Target items are conservativeno fringed handbags or leopard-print sunglasses like those at Intuitionbut everything costs less than \$30. In stores July 12. Go to target.com.

grasping at straws for new collabo-

rators or the chain has figured out

Happy B-day, **Farmers Market**

>> We'll be lined up for a piece of that giant Clock Tower cake when a certain landmark at 3rd and Fairfax celebrates its 75th anniversary midmonth. That is, if we're not already bursting with pizza from Patsy's and doughnuts from Bob's. The adjacent Grove, which frightened purists when it opened in 2002, has done nothing more than increase foot traffic at the market, where strangers are as friendly within its confines as they'd be wary outside. So stop by to sing "Happy Birthday," and get some Magee's peanut butter to go. July 16. Go to farmersmarketla.com.

// ANN HEROLD, MARY MELTON, LAURIE PIKE, MATTHEW SEGAL, JULIA ST. PIERRE, LESLEY BARGAR SUTER, AND SARA WILSON

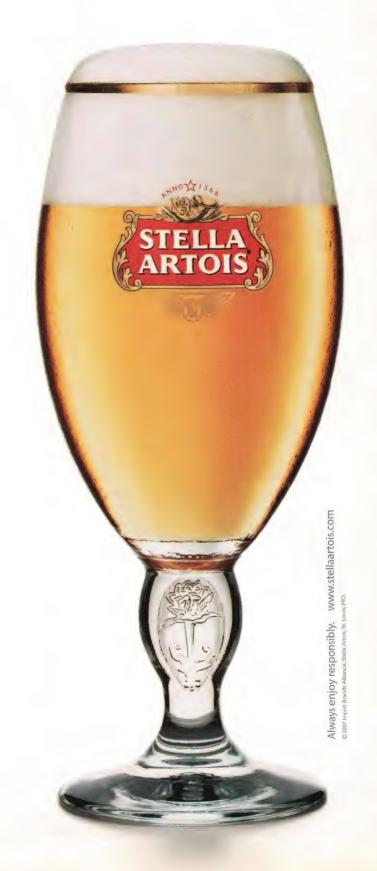


For more must-do events this month, see our expanded online listings at LAmag.com/guide.

Of course it tastes better than other beers. We've had over 600 years to get the recipe right. Our esteemed brewery has been producing beer in Leuven since 1366. Which means we've been around a bit longer

than most. Mind you, over the years our beer has witnessed the odd change or two. For instance, our customers no longer drink it to ward off the Plague, as they used to in medieval times. However, one thing has stayed

the same after all these years. Stella Artois is still painstakingly brewed in a time-honored tradition with the choicest ingredients. Which is why our customers have kept coming back for more, even after 600 years.





Golden Oldie

Q: Is one of the stalls on Olvera Street from L.A.'s first olympiad?

A: You win a gold medal. Turns out that Casa Susana (aka stall no. E-16), which is bursting with miniature piñatas and Che Guevara T-shirts, is quite the survivor. In the summer of 1932, the tiny woodframe bungalow was part of the world's first custom-built Olympic Village. Set in Baldwin Hills, the temporary neighborhood also included English farmhouses, Norman castles, and more than 550 group dwellings that accommodated athletes; some of Mexico's 70 Olympians called the casa, well, home. Most of the village was demolished, but a handful of structures found refuge in their host countries and places like Palm Springs, Laguna Beach, and Olvera Street.

Q: I've heard there's a secret railroad tunnel in Newhall behind Hart Park that was built by Chinese

laborers in the 19th century. That sounds far-fetched.

A: Your information is right about the era and the immigrant workforce, but that tunnel is hardly a secret: More than 20 Metrolink trains packed with commuters barrel through it every day. Part of the Southern Pacific Railroad, the tunnel was completed in 1876 by hundreds of workers from Guangdong Province, who flocked to Newhall and, using picks and shovels, chipped an 8,000-foot-long hole into the Santa Susana mountain range.

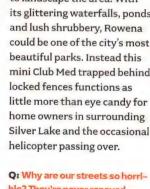
Q: I recently took a helicopter ride over Los Angeles and spotted a resortlike oasis in the middle of the city. I was told it's the Rowena Reservoir. Am I drinking any of that good stuff?

A: Not any of the stuff you can see-Rowena shut down

as a functioning reservoir in 1992. Federal regulations now prohibit open reservoirs, so the Department of Water and Power buried the tank that holds 10 million gallons of water and spent \$14 million to landscape the area. With its glittering waterfalls, ponds, could be one of the city's most mini Club Med trapped behind

ble? They're never repaved.

A: Imagine a four-lane highway from here to Paris. That's how much pavement our chronically underfunded Bureau of Street Services is responsible for. The bureau's strategy, says assistant director Nazario Saucedo, is essentially damage control. "Say you have \$20 a month for food," Saucedo says. "Would you get one steak or 20 tacos?" The bureau opted for the taco plan: It patches and resurfaces 700 salvageable miles each year, while roads needing a total rebuild (including my teeth-rattling commute down Wilshire, thank you) go to the bottom of the pile, where a \$2.85 billion reconstruction plan is gathering dust.



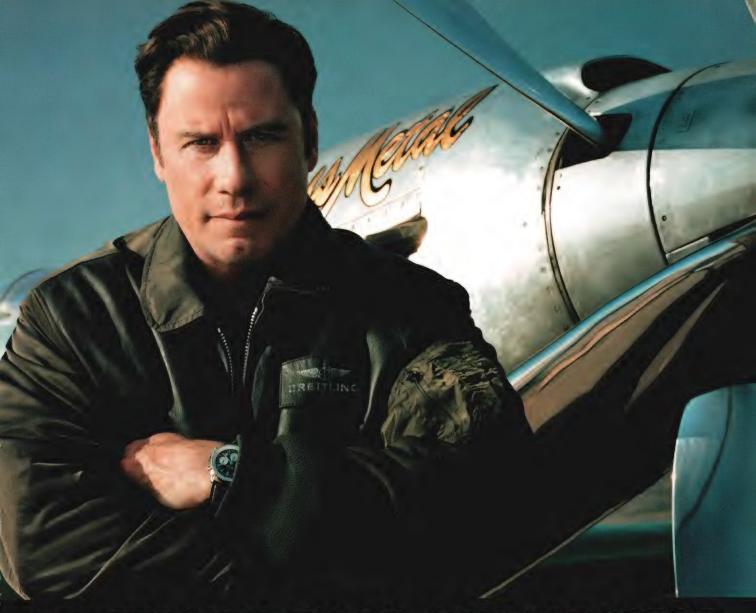


» Got a burning question about life in L.A.? Chris Nichols has an answer. An associate editor at Los Angeles and all-around man-abouttown, Chris is also the former chair of the L.A. Conservancy's Modern Committee (at 17, he became the organization's youngest card-carrying member). Want an urban myth debunked? Need to settle a wager? E-mail your questions to askchris@lamag.com.





See you there? Downtown Glendale will be invaded by classic cars and classic bands on July 18 for the city's 16th annual "Cruise Night." Four hundred pre-1973 cars and 35,000 fans—including celebrity judge Pat Boone are expected to line Brand Boulevard to hear acts like Jan and Dean, the Four Preps, and this year's headliner, Sha Na Na Don't dismiss the Shas as corny dancers in gold lamé suits: The Ramones appeared in their shortlived TV show, and they performed just before Jimi Hendrix at Woodstock.



PROFESSION: PILOT CAREER: ACTOR

People are acquainted with the star, the multi-faceted actor. But John Travolta is also a seasoned pilot with more than 5,000 flight hours under his belt, and is certified on eight different aircraft, including the Boeing 747-400 Jumbo Jet. He nurtures a passion for everything that embodies the authentic spirit of aviation. Like Breitling wrist instruments. Founded in 1884, Breitling has shared all the finest hours in aeronautical history. Its chronographs meet the highest standards of precision, sturdiness and functionality, and are all equipped with movements that are chronometer-certified by the COSC (Swiss Official Chronometer Testing Institute). One simply does not

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INSTRUMENTS FOR PROFESSIONALST



Michael Govan and Katherine Ross at Los Angeles Antiques Show



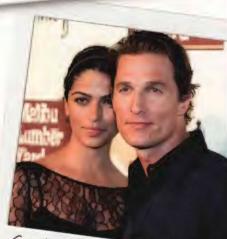
Mats Wilander and Will Ferrell at K-Swiss Global Tennis Showdown



Jewel at Malibu Lumber Yard

Jock Hilarity

WILL FERRELL brought his ginormous racket to the K-Swiss Global Tennis Showdown to best former world champ Mats Wilander and The Office's Rainn Wilson and raise dough for the Swedish School of Los Angeles. "I'm full of moxie," said Ferrell. "I also took a lot of OxyContin." Matthew McConaughey, Jewel, and Anthony Kiedis did some window-shopping at the opening of the Malibu Lumber Yard, where boutiques like alice + olivia and James Perse have replaced the rebar and two-by-fours. At the Los Angeles Antiques Show preview party at Barker Hangar, former ET correspondent Vanessa Minnillo was in acquisition mode as she and Nick Lachey ogled a jewelry case. P.S. Arts was the beneficiary, and Zach Braff, Lisa Kudrow, and Hilary Swank were among the browsers. // RARI MOZENA



Camila Alves and Matthew McConaughey at Malibu Lumber Yard



Adam Tensta at K-Swiss Slowdown Slobal Tennis Showdown



Liz Carey and Jake Weber at Malibu Lumber Yard



Hilary Swank and John Campisi at Los Angeles Antiques Show



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Located in Northern San Diego County From San Diego & Riverside: Take I-15 to HWY 76, go east 5 miles From Orange & Los Angeles: Take I-5 south to HWY 76, go east 23 miles Who: Kerry Washington

What: Actress, Life Is Hot in Cracktown

Where: Hotel Cafe, Hollywood

It's been quite a night of musical entertainment for the actress Kerry Washington. An hour ago she was catching command performances at President Barack Obama's Beverly Hilton fund-raiser. "Jennifer Hudson sang," Washington says. "Earth, Wind & Fire performed, and there was this amazing ten-year-old kid who played the flamenco guitar. He was really adorable." Washington, who had stumped for Obama across 13 states last year, even got her own shout-out from the president. "I was right there," she says, "and he was like, "Hey, whassup?" \ Now she's in the audience at the Hotel Cafe, a hole-in-the-wall Hollywood club, soaking up the stylings >>>



of British singer-songwriter Carina Round. "How is everybody tonight?" asks Round, flashing a sweet grin at the standing crowd of mellowing hipsters. In a black knee-length dress and Lulu bob, an aquamarine Danelectro guitar dangling from her right shoulder, Round promises, "I'm about to depress the living shit out of you." Washington throws back her luxuriant hair and lets out the loudest laugh in the house.

Somehoweverything is broken, Round sings in her soprano. Hours past and never replayed / I see the sickness of a love that / Though it breathes, can never be made. Round's repertoire is all broken hearts and doomed desire, so inconsistent with the arch, cheery banter she slips in between numbers. While the rest of the audience remains as immovable as the brick walls and heavy damask drapes framing the stage-it's not easy dancing to lyrics like "the hurt that the head forgets / the heart will always remember"-the 32-year-old Washington sways her slim hips, her hands slithering skyward until they're level with her closed eyes. Her mouth breaks into a rapturous smile, defining the cheekbones that have made her such an effective spokesperson for L'Oréal. Like the singer, she's done up in stylish black, from her tailored waist coat to the beads around her neck to her fingernail polish.

If Washington seems to relate too easily to the lyrics, perhaps it's because in her best movies she's portrayed women whose lot is nonstop suffering. Yes, she did accept the inevitable role of the smoking-hot home wrecker in Chris Rock's I Think I Love My Wife, but she is better known as Jamie Foxx's wife in Ray, in which she weathered the soul singer's heroin habit and infidelities, and as Forest Whitaker's wife in The Last King of Scotland, where she fared even worse: Whitaker, as the Ugandan dictator Idi Amin, orders her execution after he discovers her dalliance with his personal physician. Both actors won Academy Awards for the roles, and Washington has referred to herself as their "secret weapon." In The Dead Girl, she plays a drug-addicted prostitute whose lesbian lover is murdered by a serial killer. In the newly released Life Is Hot in Cracktown, she is a pre-op transsexual turning tricks to pay for her operation. "I learned more about being a woman doing that film than any I'd done before," Washington says. "What if I had been born a woman, but my physical body had betrayed that personal knowledge?"

Because she has gravitated toward tragedy, and because she's capable of disappearing into roles as remote as an African dictator's wife and a male hooker awaiting a sex change, Washington has lessened her chances of becoming a romantic box-office brand like Sandra Bullock or Reese Witherspoon. That's

G: (from top) Washington in Life Is Hot in Cracktown and The Last King of Scotland

fine with her. As she tells it, she wasn't even set on making a living as an actor until she realized that there were professional actors out there, unionized and making a decent living, who weren't household names.

"It just clicked for me," Washington says. "I didn't actually have to be Julia Roberts or a movie star. I could do what I loved to do and just be a worker among workers." In the actress's office hangs a framed photograph of herself and leftist historian Howard Zinn. She has played Sojourner Truth and a Hurricane Katrina survivor at staged readings of Zinn's A People's History of the United States. She's also embraced the writings of UCLA professor Jared Diamond, who sought to explain European domination and oppression of the world's peoples through disparities in geography and the distribution of natural resources. "I love Guns, Germs and Steel," Washington says of Diamond's most acclaimed work. "Love, love, love! I drove everyone in my family crazy because I bought them Guns, Germs and Steel for Christmas one year."

Raised in a working-class neighborhood in the Bronx, Washington enrolled in seventh grade on a scholarship at Manhattan's all-girls Spence School, where the tuition is about as high as Harvard's and alumni include Gwyneth Paltrow. "Junior high without boys sounded really, really great," she says. "I had a total crush on a boy in elementary school who didn't like me back. So forget him. Forget them all."

Washington's Spence experience gave her a wide cultural comfort zone that the Obama presidential campaign recognized during the

primaries. "I'd go from speaking at a historically black church to a ladies' tea attended entirely by white women," she says. Like Obama, she has straddled the racial and class divides with apparent ease. Still, Washington says, "I wouldn't say I'm an ideal sufferer." It's been a couple of years since her breakup with fiancé David Moscow, best known as the boy who turns into Tom Hanks in 1988's Big. She prefers not to talk about it or any other relationships she has had, saying that she was engaged and is now "disengaged" and leaving it at that.

For someone who has never been married, Washington has portrayed her share of wives. Next up she will be Eddie Murphy's in A Thousand Words and after that a dumped spouse seeking to adopt a

baby in Mother and Child, a melodrama directed by In Treatment creator Rodrigo Garcia and starring Annette Bening and Naomi Watts. Washington is also writing her first screenplay, an experience she calls "exciting and scary," "painful," and "really fucking hard. It's a very lonely act, writing. You literally have to sit with yourself."

From the Hotel Cafe stage, Round announces her last number of the evening, a ballad titled "Backseat" that is essential listening should you ever need motivation to jump off the roof of a nearby building. She sings: We were sleeping in for years / Letting go of our friends / Scaring our friends.... A musician friend who helps shape Washington's playlist (already anchored by Beyoncé, Radiohead, and Stephen Sondheim's Into the Woods) introduced her to the singer. "Backseat" is one of Washington's favorite songs. "I cried when I first heard that song, like a typical actor." She played it in her head when preparing for some of her more devastating scenes in Mother and Child. The song "keys into that sense of missed opportunity-of something that is not actually possible in this lifetime. It could be a romance. It could be a child. There's nothing sadder than to know that feeling of oneness and then feel you can't have that with somebody or something."

At Round's invitation, the audience joins in for the closing moments of the song. Washington's face is a study in fragile beauty. Her dark eyes glisten with joy as she sings with the rest: It should be forever / God told me.... / We're born into the wrong time.



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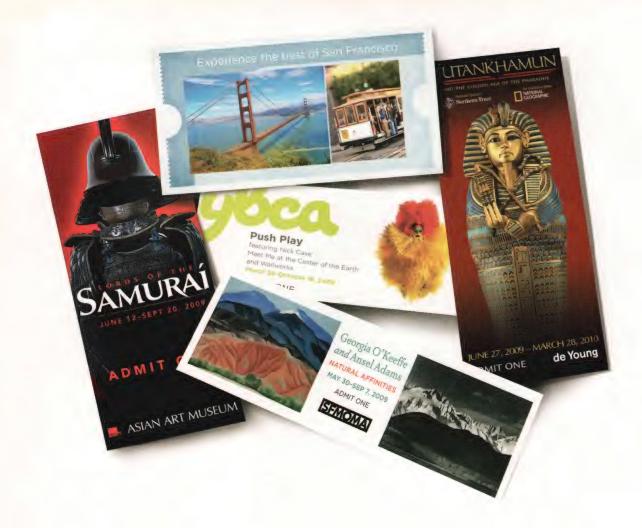


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Cahuenga Corridor

Looking for the klieg lights and the tourists? Head elsewhere. This low-key strip is the anti-Hollywood by SARA LERNER

The corner of Hollywood **Boulevard and Highland** Avenue may be the surest sign of Hollywood's second coming, but the neighborhood's nightlife revival had its roots along the Cahuenga Corridor. The newspaper stand used to be the only reason to stop here. But in the late '90s, when ventures from impresarios like Chris Breed replaced the dive bars, the area was transformed into an after-dark destination. Then came the boutiques and cafés. Today it's a pedestrian-friendly stretch that gives us an excuse to linger during the day, too.



What started as a kids' clothing store ten years ago has grown into a block's worth of art, gifts, housewares, apparel, and accessories from around the globe. Owner Jamie Rosenthal handpicks everything, from II Bisonte bags and Hula tumblers to hard-tofind children's labels (Gold Rush, Lucky Fish). » 6320 Yucca St., 323-856-5872.





(itchen 24

The 24-hour diner. which serves healthful twists on diner classics using organic ingredients, seldom experiences a Iull. The crowd peaks as the bars close, when the aromas of eggs Benedict (with avocado and topped by paprika hollandaise) and the perennially popular bacon-wrapped hot dogs compete for hungry clubgoers. » 1608 N. Cahuenga Blvd., 323-465-2424 or kitchen24.info.



Space 15 Twenty

Urban Outfitters' new retail project houses 11,000 sunny square feet dedicated to its own lines as well as several stand-alone boutiques that promote the chain's downtown-chic lifestyle. Among the gems are Hennessey + Ingalls Bookstore (above), which stocks art and architecture titles, and What Comes Around Goes Around, the only Los Angeles outpost of the New York staple, selling vintage-inspired belts and Chanel suits from the '60s. » 1520 N. Cahuenga Blvd., 323-465-1893 or space15twenty.com.



The peaceful corner café a respite from the bustle of nearby coffee chainshas comfy couches, shelves of books, free Wi-Fi, and fresh-brewed organic fairtrade blends. Settle by the floor-to-ceiling windows for an afternoon of people watching, >> 6371 Selma Ave., 323-464-8824 or caffeetc.com.







Ecco Ultra Lounge

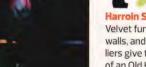
This latest addition to the local club circuit repurposes the cement and paint from former tenant Tokio Lounge and features waterless urinals, energy-efficient lighting, organic açai and Moët cocktails, and free valet parking for hybrids. We're not sure how paying five bucks for Fiji water helps the environment, but we'll take what we can get. » 1640 N. Cahuenga Blvd., 323-464-2065 or eccohollywood.com.



Panpipes Magickal Marketplace

Since 1961, this hole-inthe-wall apothecary has attracted voodooists. satanists, and nonbelievers with its custom candles, soaps, incense, and oils for all occasions-religious and otherwise. Though the shop seems impervious to retail woes, it isn't unaffected by the economy. A recent best-seller? Money candles. » 1641 N. Cahuenga Blvd., 323-462-7078 or panpipes.com.





Velvet furniture, brick walls, and candlelit chandeliers give this salon the feel of an Old Hollywood boudoir-albeit one that offers services ranging from blow-outs and barber cuts to eyelash extensions and dental bling, » 1553 N. Cahuenga Blvd., 323-467-0392 or harroinsalon.com.



The Korean barbecue joint has acquired a reputation for its sublime slowcooked short ribs. Grab a seat at one of the grill-side tables and feast on the \$25 all-you-can-eat brisket, spicy chicken, and marinated pork belly. » 1600 N. Wilcox Ave., 323-464-4100 or shinbbq.com.



Hotel Cafe

Neither a hotel nor a café, the tiny performance space (it holds barely more than 150 people) is a haven for singer-songwriters like regulars Joshua Radin and Ingrid Michaelson. For a postshow buzz, we like the Burgundy Room two doors down, a 90-yearold speakeasy turned dive bar known for its cheap whiskey, tattooed clientele, and nonstop jukebox. Pop in a quarter for Johnny Cash's "Ring of Fire," and if you're lucky, one of the bartenders may set the bar ablaze. » 16231/2 N. Cahuenga Blvd., 323-461-2040 or hotelcafe.com.



Just the facts: Claim to fame: Cahuenga Boulevard, which means "Little Hills" in the language of the Gabrieleño tribe, was named after nearby Cahuenga Pass, where the treaty that ended the Mexican-American War was signed. Local landmark: The intersection of Hollywood and Cahuenga has been dubbed Raymond Chandler Square, because the novelist's famous private eye, Philip Marlowe, had his offices here. Onscreen cameo: Dustin Hoffman and Anne Bancroft's first tryst in The Graduate was at the Knickerbocker Hotel on Ivar Avenue.

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Can't take the heat? Chill out with these subzero confections

BY LESLEE KOMAIKO

WE'RE ALL FOR air-conditioning, but sometimes you need to cool off from the inside out. We visited dozens of shops offering soft serve, frozen yogurt, gelato, Italian ice, Popsicles, snow cones, and ice cream to determine where to blow your diet. There are a lot of respectable scoops, shakes, and swirls out there but only a few worth a special trip.

Vive la Différence

Patricia Samson, a Francophile who studied ice cream making in Lyons, France, is the owner of DELICIEUSE (2503 Artesia Blvd., Redondo Beach, 310-793-7979 or icedreamonline .com). Her specialty is goat's milk ice cream-and no, it doesn't taste like frozen goat cheese. The texture is smooth, and each bite has a clean finish, which makes the usual stuff taste greasy by comparison. Some Whole

Foods locations carry the brand, but go to the source, a sweet café done up in Provençal prints, for the best selection and the petite Japanese ceramic serving bowls.

Stick Shift

At MATEO'S (4222 W. Pico Blvd., L.A., 323-931-5500, and other locations), a tiny shop marked by a smiling yellow Popsicle sign, the leche quemada (burned milk) ice cream is the reason many customers wait in line. We prefer the paletas, especially the pink-purple jamaica, which tastes like grape juice blended with tea and dark berries.



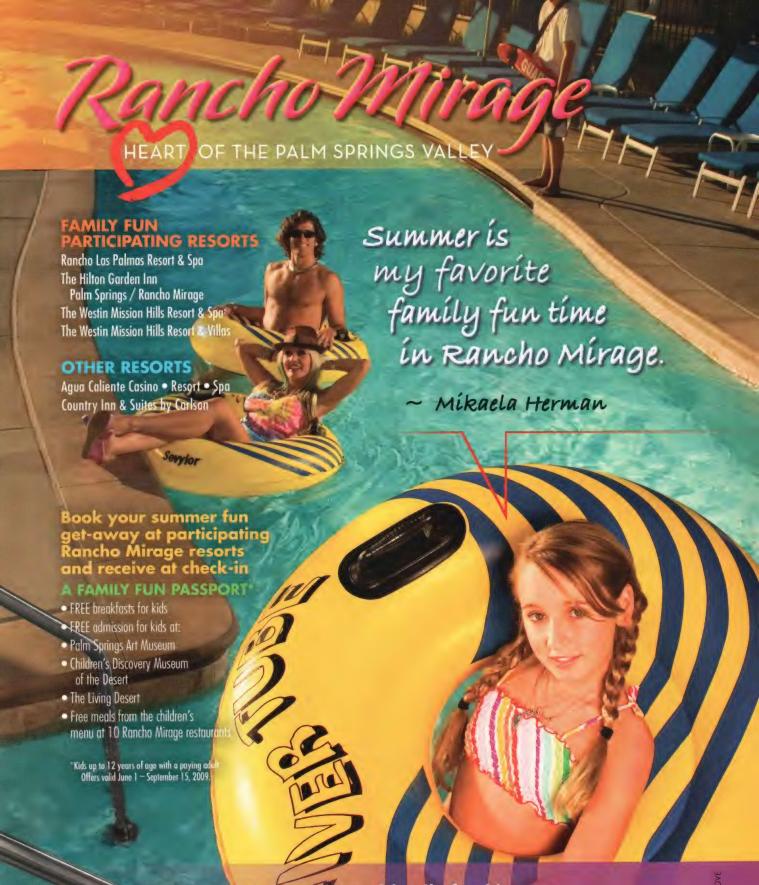
At MILK (7290 Beverly Blvd., L.A., 323-939-6455 or themilkshop.com), malt-shop classics get updated with modern ingredients and grown-up preparations. We love the Strawberry Shortcake Bar, a bomb of strawberry ice cream encased in a thick shell of white chocolate with nubbins of sweet, crumbly shortcake, and the Milkie Way Malt, a tall, cold glass of vanilla shot through with malt and chocolate chips. Bring a friend: Portions are gargantuan.

Roman Holiday

Tucked behind a modest storefront in the corner of an uninspiring strip mall, BULGARINI GELATO (749 E. Altadena Dr., Altadena, 626-791-6174 or bulgarinigelato.com) serves gelato made on the premises by Leo Bulgarini, who imports his secretsand many of his ingredients-from his native Italy. The yogurt gelato is our favorite, in part because each serving is drizzled with olive oil-a tasty combination that makes the vanilla-hot fudge combo seem hohum. The granitas, the Italian cousins to sorbets, will transport you to Trastevere (in spirit, at least).

DIY Delicacies

There are 30 rotating flavors and 48 toppings, including chunks of chocolate brownie from nearby Cake and Art bakery, at YOGURT STOP (8803 Santa Monica Blvd., West Hollywood, 310-652-6830 or yogurtstop.net), where customers do the heavy lifting (dispensing frozen yogurt, spooning toppings) and a disco ball enhances the funky aesthetic. The mostly nonfat yogurt is so creamy, especially the chocolate, that it could pass for soft-serve ice cream. Even die-hard Pinkberry addicts will warm to the tart selections.



For Mikaela Herman's three days of family fun itinerary and to book your family fun get-away go to www.RelaxRanchowirage.com



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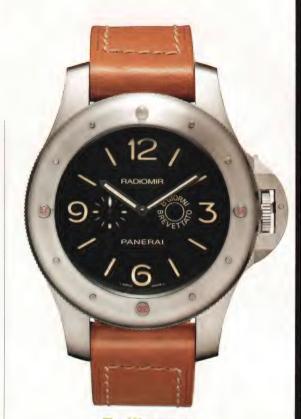
» Such a Hoot

The owls have come home to roost—on your sofa. » "Hoot" throw pillow, \$25 at CB2, West Hollywood, 323–848–7111 or cb2.com.



» Flying South

Stork scissors, a medical instrument used by midwives, inspired jewelry designer Ester Delug. Her line, Little Rooms, includes a gold-plated version. » \$75 at Jennifer Kaufman, Beverly Center, L.A., 310–854–1058.



» The Waterman

Officine Paneral has updated a 1956 style it designed for the Egyptian Navy. The water-resistant "Radiomir Egiziano," in brushed titanium and leather, measures a manly 60mm wide.
3 \$29,000 at Officine Paneral, Beverly Hills, 310–228–1515.



» Our favorite items hitting stores now



Roxy's "Run Roxy Run" may look like any other poly and spandex jacket, but details like thumbholes, a cell phone pocket, and reflective tape set it apart. >> 562 at Quiksilver, 3rd Street Promenade, Santa Monica, 310–899–9400.



>> Rock Solid

A counterpoint to breezy summer style? Bold accessories in vibrant colors. Allison Schiller's agate and 14-karat goldfilled bracelet is sure to attract attention on the beach. » \$495 at Jennifer Kaufman, Beverly Center, L.A., 310-854-1058.









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>> To Die For

Makeup artists rave about Giorgio Armani beauty products. The company's newest launch is "Eyes to Kill" mascara. » \$28 at Nordstrom, South Coast Plaza, Costa Mesa, 714-549-8300.



» Smell Me

Jasmine and amber notes enhance the citrus fragrance of Delirium & Co.'s "Scarlet Grapefruit" candle. » \$38 at Candle Delirium, West Hollywood, 323-656-3900 or candledelirium.com.

» In with a Bangle

Stacked heels aren't the only things Ferragamo is known for. The company's stacked bangles are made of Italian leather, just like the shoes. » \$350 each at Salvatore Ferragamo, Beverly Hills, 310-273-9990.



» Snap Judgment

The agate closure adds a luxe element to the "Thomas" raffia clutch by Kotur. » \$349 by special order at Neiman Marcus, Beverly Hills, 310-550-5900.



» Your Closet's BFF

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Although The Hurt Locker and In the Loop are radically different, they are the first movies to get Iraq right

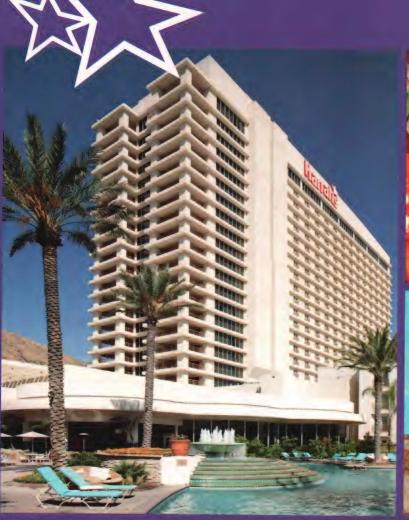
If you love movies where any minute a bomb is going to go off and everything teeters on whether the red or green wire gets snipped in time-even though you sit through the whole thing peeking at the screen through your fingers-then Kathryn Bigelow's The Hurt Locker is for you. Not only is there one such situation after another, each more ominous than the last, but the bombs are in Iraq, a country caught in its own countdown to the detonation everyone knows is coming yet no one knows when. An unidentified number of days or months or years into the American occupation, the head of a special army detail dedicated to disarming mass explosives is killed and replaced by Sergeant William James (Jeremy Renner), who's defused more than 800 bombs through know-how and sheer force of attitude. Showing the anarchy of Iraq no respect, James swaggers into uncertainty like a gunslinger kicking in the swinging doors of the saloon. To his fellow soldiers he's one more element of craziness in a crazy place, ratcheting up an insanity they already can barely stand. The two specialists immediately under James's command, who have a month remaining in their rotation, openly contemplate blowing him up before he gets them killed.

Clearly inspired by the Iraq war, the British comedy In the Loop is about London and Washington bureaucrats maneuvering both capitals into a conflict the public would never tolerate if it spent five minutes paying attention. When a weaselly foreign minister for "international development" (Tom Hollander) characterizes the prospect of imminent war as "unfore-



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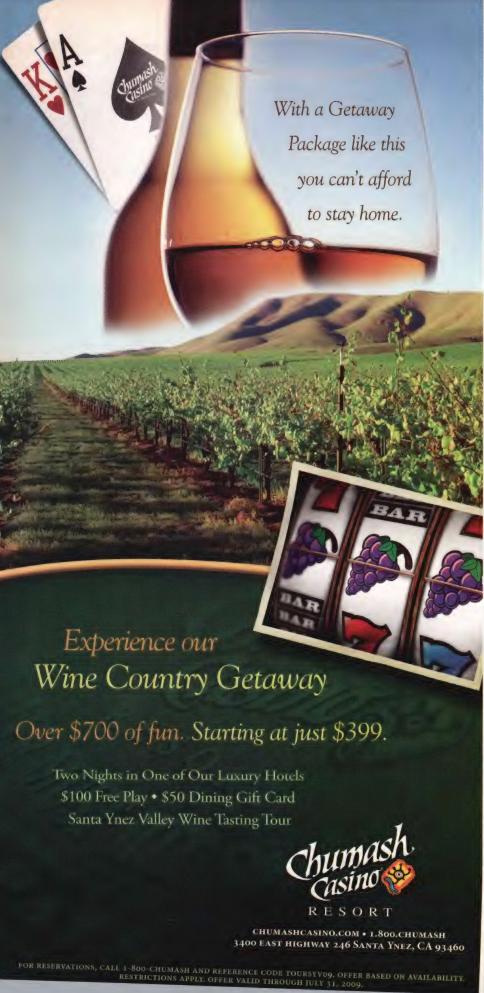
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seeable" in a television interview, alarm bells ring in the corridors of power-though to those of us in the audience watching (not through our fingers anymore), it's not altogether evident why. Is it because "unforeseeable" sounds like there will be a war or because it sounds like there won't? To those making policy, the very vagueness of the word represents an unacceptable instability, a loss of control of the spin. The international development minister thinks he's against the war, but a lot of other people think he's for it and soon he is, whatever he happens to really think, assuming he really thinks anything or knows what it is if he does. Soon everyone else around him, from pols to generals who understand the war is a big mistake, is swept up, as though the war is starting itself.

The Hurt Locker and In the Loop are the first two Iraq films to have gotten their tone right. For a couple of years movies have been circling the subject of the war, occasionally taking it head on-such as in Paul Haggis's In the Valley of Elah, which still felt compelled to masquerade as a thriller-but more often brushing up against it. If Iraq wasn't the explicit landscape of such features as Rendition, Redacted, Lions for Lambs, Syriana, Charlie Wilson's War, The Kite Runner, The Kingdom, and Body of Lies, most of the important points made by those movies were directed at the war, and the failure of these movies commercially and critically was born out of an unsolvable dilemma not unlike that of the war itself. Both the war and its films have taken place in the shadow of 9/11, which obscured the purpose and perception of the war exactly as anticipated by those who plotted it, including those who were planning it before 9/11 and who then used 9/11 to justify it. The movies were no less confused about this than everyone else. Filmmakers avoided Iraq while the war was popular; by the time they caught up with the public sentiment that shifted so rapidly, what the movies had to say was so obvious the audience didn't feel they needed to hear it.

A cult filmmaker in the '80s, Bigelow in the early '90s seemed on the cusp of some breakthrough to a mass audience. That never came to pass, and while you can argue that her crime thrillers Blue Steel and Point Break, as well as the future-noir Strange Days, were underrated, there was something grim about them, even slightly nasty, as there was about the desert vampire flick Near Dark that put Bigelow on the map. As The Wild Bunch did for westerns, Near Dark escalated the violence of its genre and imparted to it poetry, which made the violence that much more

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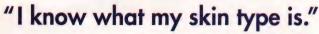
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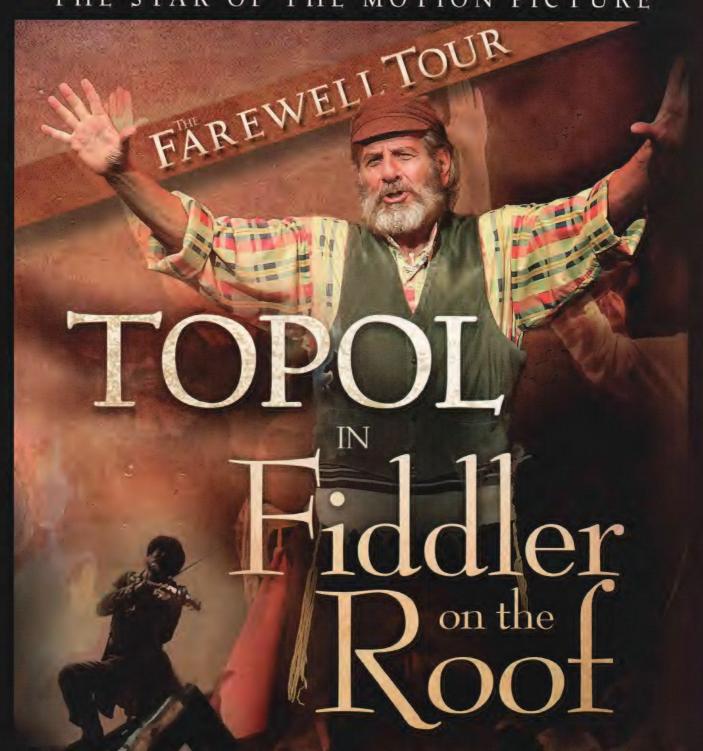


Y; (from top) The Hurt Locker; In the Loop, with Mimi Kennedy and James Gandolfini

horrifying. Since then, Bigelow, who began as a painter, has filled her work with unforgiving imagery that insists on beauty in what otherwise verges on the unwatchable. If for Bigelow it's about the visuals, for In the Loop's Scottish director, Armando Jannucci, who started in radio and TV, it's about the words, most spectacularly delivered with lacerating panache by Peter Capaldi as a Whitehall spinmeister trying to rein in hapless ministers who don't know how to zip it when words escape them. Like their movies, Bigelow and Iannucci couldn't be more different on the face of it. The Hurt Locker reminds you of Full Metal Jacket, and In the Loop recalls Dr. Strangelove, and it may take a moment to realize that both touchstones are by Stanley Kubrick, who seems more different still. What these directors do share with Kubrick, and with each other, is a pervasive and finally overwhelming sense of folly, something that eluded the earlier Iraq movies in all their sobriety and sorrow.

It's a cliché that war is folly. Treating World War II as folly would not only ignore history but betray the moral majesty of that war, the scale of its cost, the breathtakingly unambiguous evil that so distinguished one side from the other. It's why World War II has been so facilely analogized by the proponents of every war since, including the invasion of Iraq, a country where the ruling dictator was routinely compared to Adolf Hitler whenever other arguments having to do with 9/11, terrorism, and amazing weapons that threatened us from 8,000 miles away showed signs of faltering. Ever since Vietnam, however, our wars have become more confounding, which probably is a good thing, and as the subject of a movie, even Vietnam never lent itself to the theme of folly as easily as does Iraq. What neither The Hurt

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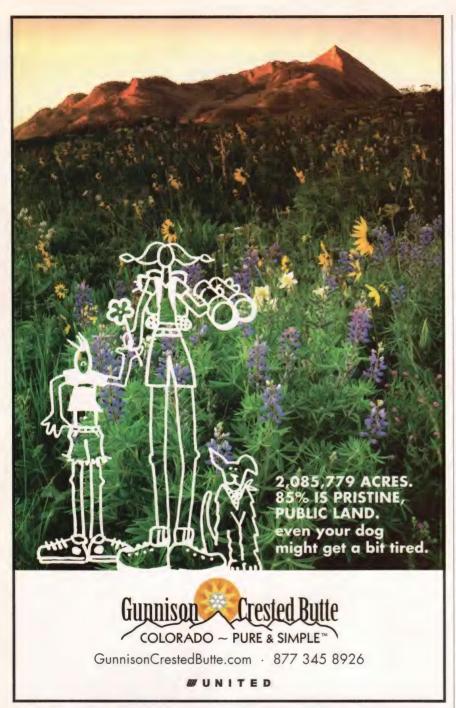
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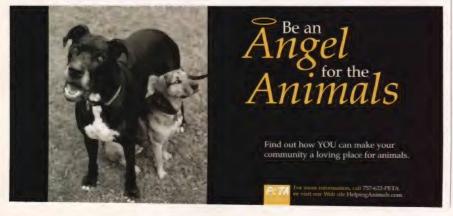
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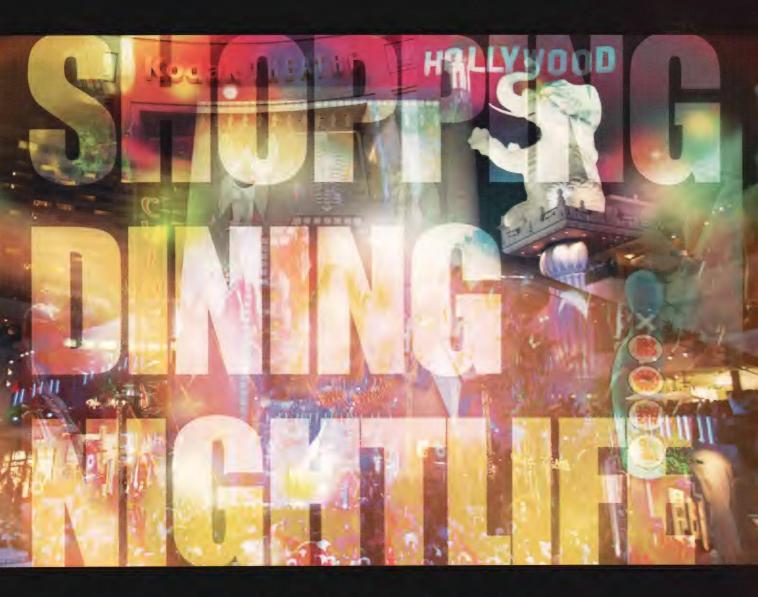






Locker nor In the Loop is quite bold enough to do, though the latter certainly comes closer, is implicate its audience in that folly. The best Vietnam War movies, Francis Ford Coppola's 1979 Apocalypse Now being the most obvious example, are infused with the tragic because they implicitly acknowledge how smart men could reasonably have believed Southeast Asia falling to communism might be a matter of mortal American peril. But while the human cost of Iraq is tragic, the experience itself hasn't earned tragedy's grandeur because the dimensions of its blunder were so evident to anyone who paused long enough to ask even the most slightly skeptical of questions. We can try to convince ourselves we were duped, we can protest that the "intelligence" was irresistible, we can insist on connections between the Iraq debacle and 9/11, terrorism, radical Islam; but too many weapons inspectors coming back from Iraq two months before the invasion were unable to find any of these weapons that supposedly were so massive and imposing they could be delivered halfway across the planet. On the eve of that war to justify all wars, Hitler had the biggest military machine in the world, and it wasn't buried in dunes but was out on the boulevards of Berlin for the world to see. Iraq never had the biggest military machine in the Arab world, let alone the Middle East, let alone the rest of the world.

An epigraph at the outset of The Hurt Locker alludes to the intoxication of war, the addiction to its rush by those like Sergeant James who fight it most mercilessly and successfully. But by the end of the movie we realize it's in no small part the absurdity of the war that James revels in, and by comparison the absurdity of standing in the cereal aisle of the supermarket trying to choose among the Cheerios is trivial, not worth living for as much as he finds Iraq's folly worth dying for. There may be nothing to do but either peek through our fingers at movies like The Hurt Locker and In the Loop or laugh at them; both get close enough to a truth that the responses could be interchangeable. Think long enough about the buffoonery of In the Loop and you may find you can barely watch, whereas the scene in The Hurt Locker when James digs from out of the parched desert ground the chains and cables of one bomb only to find he's pulled up half a dozen, sufficient to blow Baghdad off the earth, is in its own way the most hysterical of all. Cracked cowboy that he is, James himself might guffaw, if only the sound of his laughter wouldn't shake the bombs from their sleep. Sooner or later, of course, when more is at risk than merely his own life, there's a bomb James can't defuse. "I'm sorry" is all he can say to the Iraqi man strapped to it. But not sorry enough never to come back for more.



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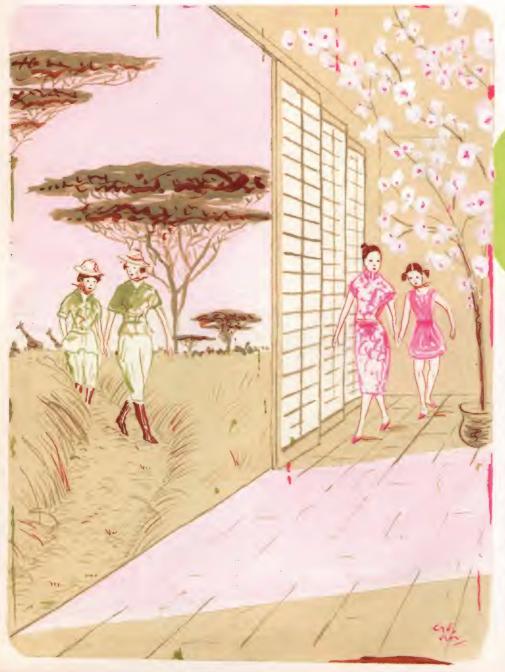
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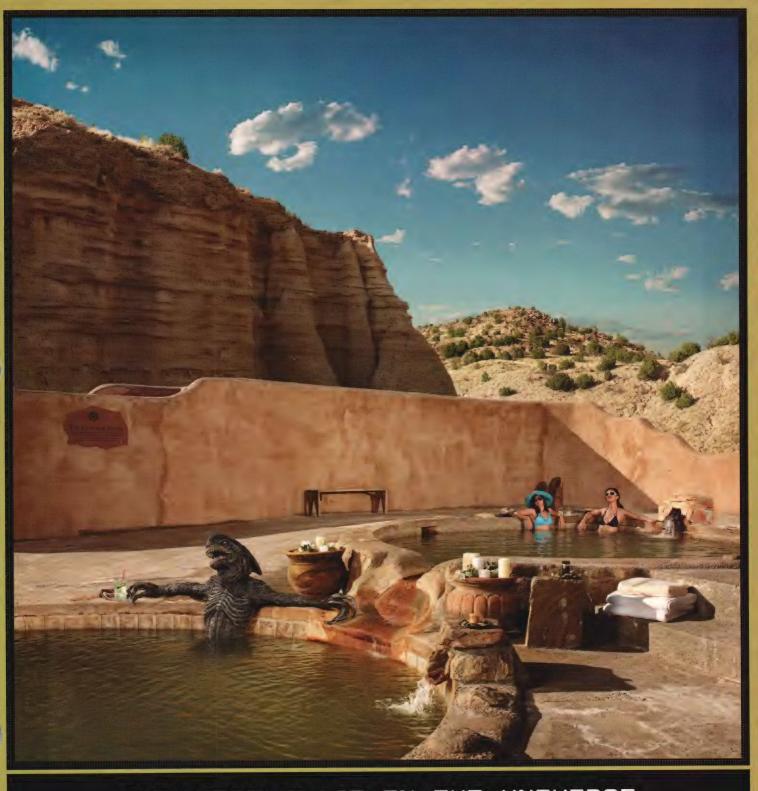
Mother Lode

In two novels, Isla Morley's *Come Sunday* and Mary Yukari Waters's *The Favorites*, daughters discover that the past is a foreign country



Cicero, in a pronouncement quoted by legions of history teachers, wrote that to be ignorant of events that happened before we were born is to remain a child. As if. Two new novels by Los Angeles residents make it beautifully clear that, beginning with the genetic crapshoot, the past is going to force itself into our lives. We are shaped by the events that shaped our parents and shadowed by their times as well as by our own. The penalty for turning a blind eye to the ancient trunks and battered hatboxes they pile on our doorstep isn't feckless innocence but fettered adulthood.

The young women protagonists in Isla Morley's Come Sunday (Sarah Crichton Books, 336 pages, \$25) and Mary Yukari Waters's The Favorites (Scribner, 281 pages, \$25) sense crosscurrents in their mothers long before they grasp the source. With the usual ambivalent impulses of adolescence, each tries at moments to preserve her ignorance while being drawn with equal compulsion to fill in the blanks. What makes these books more than exquisitely



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detailed explorations of the mother-daughter bond is that the authors—both of whom were teenagers in the turbulent 1970s—understand that no drama is purely domestic. In Waters's finely etched novel, set in postwar Japan, and Morley's expansive tale, set partly in apartheid South Africa, the personal is entwined with the political, and even trivial-seeming family tensions have long cultural roots.

Abbe Deighton, the white South Africanborn narrator of Come Sunday, has already achieved the major milestones of adulthood. She's a successful journalist in Honolulu, a minister's wife, and mother of a three-year-old daughter. But even in the first chapter, when we're plunged into what seems the normal downside of domesticity—sore throat, leaking roof, obstreperous child, oblivious spouse—there are hints of a more-than-sur-

face disturbance. Abbe talks of bad moons and tartly observes that her husband, Greg, a sweettempered Methodist, "doesn't like it when Africa seeps through me." A reader sees more obvious omens. A close friend who used to babysit is now reluctant: a dispute with a neighbor in their pretty cul-de-sac has taken an ugly turn. Like the garage roof-repaired a few days earlier at a cost the Deightons could not afford and

The penalty for turning a blind eye to the ancient trunks and battered hatboxes parents pile on our doorstep isn't feckless innocence but fettered adulthood.

now dissolving in the Hawaii rain—Abbe's life is a ramshackle mix of warring intentions and big holes. In chapter two it collapses. Cleo, her daughter, is killed by a passing car.

Come Sunday is an intense and ambitious first novel. In confronting the fear that haunts every parent, Morley imagines each agonizing detail, from the doctor's opaque glance in the hospital, through the coffin choosing and the nightmare wakings, the too many flowers and the awful Jell-O salads, and on to the long, empty sequel even strong marriages fail to survive. Abbe is not a graceful griever. Refusing all consolation, she turns on Greg's parishioners and their proffered pieties, terrifies the hapless motorist who didn't see the darting child, and keeps acting as if her husband's loss of his daughter is a footnote to her own. Morley captures her wrath in language by turns extravagantly biblical and mordantly pinched: "Living without Cleo is a lifetime of Lents back to back. So ashes seemed fitting. Then. But I was unprepared for them being her ashes. What came home, in the little heart-shaped koa box, was not

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the holy dust of burnt palm fronds and wood chips, but gravel."

From this rolling wreck of emotions emerges an equally harrowing portrait, that of a woman who's been living a life that's not her own. Early on, Abbe remarks that Greg's principal attraction as a husband was that he was nothing like her father. A supporter of the ruling conservative party who never voted, a newspaperman with an eighth-grade education who blamed his wife for his failure to be promoted, Abbe's father made home life a perpetual tornado season. He disowned her older brother for publishing poetry that championed racial equality and killed her mother's rosebushes for daring to bloom. Yet, she admits, "the sheer force of his windy moods made our hair stand up, made us feel glad to be alive when the storms abated." Raised among violent emotions, both at home and in her nation—which, in her girlhood, was already erupting in protests—Abbe is fiercely impatient with convention. No wonder she is such a misfit as a preacher's wife.

Her exile from her mother was subtler. The closeness they might have shared as the daily victims of her father's temper was vitiated by gin, shame, and good intentions. As Abbe recalls her childhood while she relives her daughter's, we sense the abandonment

she felt and how it haunted her own too timid dealings with Cleo. Ultimately she has to revisit South Africa to ask the questions she's avoided about her mother's life and about the legacy of implacable anger she's been left. There, in a landscape that's both familiar and changed, she begins to see the outlines of freedom: a life lived by choice rather than in blind reaction to the past. Morley, who like her heroine grew up in South Africa and lived through apartheid and its dismantling, leaves no doubt that she's talking about nations as well as individuals.

* * * * *

Where Morley's narrative sprawls across continents, most of the action in Waters's novel takes place within the mossfurred walls of a family compound in Kyoto—Japan's most old-fashioned city. But the emotions that bind three generations of Kobayashi women are no less agonizing for being expressed in formal feints and sidelong thrusts. The close-knit, female-dominated world of *The Favorites* comes to us through the pale gray eyes and precocious sensibilities of Sarah Rexford, 14 when the novel opens. Like Waters, she's a "half," the daughter of a Japanese mother and an American physicist.

Though she was raised in Kyoto, Sarah now lives in California, where she has grown used to wincing at her mother's imperfect English, her overly sophisticated cooking, her determined mastery of "lace tatting, crewel embroidery,...all the skills that modern American women had long since abandoned."

For Sarah, traveling back to Japan in the summer of 1978 is both a magical return, full of the sounds and smells of her childhood—sliding-door panels, cicadas, broiled mackerel—and a reminder of her own foreignness. As she did in her 2003 story collection, *The Laws of Evening*, Waters uses that double perspective—at once insider and outsider—to brilliant effect. Like Sarah, we hear one thing, see another. Discovering, to her chagrin, that her Japanese is no longer fluent, she concentrates on faces and gestures.

Sarah's grandmother and her grandmother's sister-in-law, Mrs. Asaki, live in houses whose windows overlook each other, but when Mrs. Asaki drops in unexpectedly the morning after Sarah and her mother arrive, there's a stunned silence. Then, such a flurry of activity that "even Sarah felt caught in the act." Guilty without exactly knowing why, Sarah, teen sharp, zeroes in on the sharks gathering beneath the so-polite disclaimers. On the surface there's been a breach of



protocol. Mrs. Asaki is the eldest member of the Kobayashi clan; Sarah and her mother are supposed to go to her to pay their respects, but Mrs. Asaki has jumped the gun. As Sarah's grandmother rushes off to brew company tea, Sarah's mother sets out to punish the intruder.

"Mrs. Rexford," Waters writes, "bowed first, barely giving Mrs. Asaki enough time to get down on her elderly knees. She had a finely trained bow that put the older lady's to shame, and she was fully conscious of this advantage.... 'My mother, my daughter, and I,' she said, shifting into a refined, inflectionless teaceremony voice, 'live perpetually in your debt.' She timed her bow so that its lowest point coincided with the end of her sentence."

As Sarah soon learns, there is more to the family drama than an error in old Kyoto etiquette. The other adult woman in the compound, Mrs. Asaki's daughter, a soft-voiced wearer of Peter Pan collars, is actually Sarah's mother's sister. In the aftermath of World War II, Sarah's grandmother—a penniless widow with two small daughters—obeyed tradition, marrying her dead husband's brother and allowing his childless sister, Mrs. Asaki, to adopt her youngest child.

The two families treat their feelings about this long-ago transaction with the same cau-

tion they might use in handling antique porcelain. "Use your chess brain," Sarah's mother says, when asking her to think of the consequences of some seemingly casual act. Adoptive mother and adopted child must be kept at arm's length from the happy reunion at the Kobayashi house so that they won't feel the pangs of a deeper exclusion.

For Sarah, the revelation is an apple in her rediscovered Eden. "Those big, jolly families she read about in children's books, the kind that stood around the Christmas tree holding hands and singing, never seemed to face these kinds of issues," Waters writes. While Sarah basks in her mother's confidences, she can no longer run between the two houses with her former freedom. Grown-ups accept the law of *uchi* and *soto*, inner circle and outer, her mother reminds her. Smart women know who's who. "Wishy-washy women get confused and make poor decisions." Compassion is fine, Mrs. Rexford instructs, as long as it doesn't interfere with loyalty.

Such strangulating conscientiousness has been dissected before by Kazuo Ishiguro in novels like *The Remains of the Day*. Waters takes a more forgiving view of the outward forms of behavior. For women, strategy—that chess brain that let Mrs. Asaki leverage her family position to adopt a child to provide

for her old age—and consuming love, like that Sarah's grandmother felt for her dead husband and feels for her favorite child, are survival tools. Manners mask their sharp edges but do not blunt them.

There's an elegiac tone that grows as Waters describes the rest of the summer visit, an increasing sense of the person Sarah will become. In part two, we understand: Mrs. Rexford dies suddenly while Sarah is in college and with her the delicious duet of mother and favorite daughter. Yet as Sarah discovers when she returns to Japan as an adult, once its charmed inner circle has been broken, the Kobayashi family is free to come together in airier, less restrictive patterns. Observing her aunt's newfound assurance and her grandmother and Mrs. Asaki's apparent détente, Sarah, disillusioned with some of her own choices, "remembered her view of life as a child: a maze in which a perfectly good path sometimes veered off in an unexpected direction." The fortress that exclusive love builds locks people in as well as out. Yet, Waters suggests, while passionate coupledom wreaks havoc with community, it strengthens it, too: "Once you've come first, it stays part of you." The cherished child grows up with something inviolable. Call it a passport from the mother country.





Gran Torino

(Warner Home Video, \$28.98)

» Once you get past the fact that Gran Torino isn't very good-heavyhanded in its conflicts and characterizations. with a resolution someone thought was clever but is only overwrought and goofy-director Clint Eastwood's starring performance can be seen as a valediction. You have to wonder if Eastwood and screenwriter Nick Schenk didn't miss a bet naming the main character Harry Callahan, now a cranky old misanthrope sitting on the front porch staring at the vintage auto in his driveway and fondly recalling 1971 San Francisco, where still one could barely tell order from anarchy. // STEVE ERICKSON

2.



Let the Dominoes Fall

Rancid (Hellcat/ Epitaph, \$16.98)

» OK, so the opener is one big love letter to "another East Bay night"-but that's just nostalgia. Rancid's leading man, Tim Armstrong, has been a resident of Silver Lake for more than a decade. As for the band's first new record in six years, it could just as easily have been recorded in 1985. It's classic ska-driven street punk, refreshingly unglossy and studded with plenty of "na nas" and "shimmy shimmy shakes." The subject matter, however, is time-stamped: war, recession, the bittersweet state of punk, and a flooded New Orleans. //LESLEY BARGAR SUTER

3.



Both Ways Is the Only Way I Want It

Maile Meloy (Riverhead, 240 pages, \$25.95)

» The men in Maile Meloy's short stories are forever at the mercy of their fantasies. A cowboy woos the unattainable city gal, a grieving father stalks the girlfriend of his daughter's murderer, a grandson courts his wealthy grandmother. An errant husband desires to leave his marriage but can't take the final step: "The force with which he wanted it both ways made him grit his teeth. What kind of fool wanted it only one way?" The L.A.-based writer is deeply rooted in her native Montana, and the power of her dialogue has the pull of a Great Plains river current. // ANN HEROLD

4.



Ring of Fire

Adam Lambert (iTunes and YouTube)

» A black Hawaiian with a Swahili name as president of the United States is one thing, but a gay Goth Elvis as our designated American Idol? Apparently not. For anyone still wondering why Adam Lambert didn't win the recent TV talent contest but should have, check out the runner-up's "Ring of Fire" from last March. Channeling Scheherazade, Lambert gave the single boldest, most original performance in the show's history, so radical it sent judges Paula Abdul and Simon Cowell tailspinning into complete role reversals: She got it, and he was clueless. It can be heard on iTunes or. better, seen on YouTube.

5.



The Signal

Ron Carlson (Viking, 192 pages, \$25.95)

» In this Big Sky saga, Mack can't fill the shoes of his incorruptible father, so he doesn't try. A terminal outsider, he finds the love of an educated, sophisticated Easterner, Vonnie, but he can't help but betray her. In Ron Carlson's novel, the couple embark on one last fishing trip into the Wyoming backcountry, the only place besides the family ranch where Mack is happy. The descriptions of the wilderness—and one man's joy in it-by Carlson, head of the UC Irvine writing program, are heart-stopping. That the writer spins the last half into an improbable thriller can't rob the book of its grandeur. // A.H.

Buzz Cut



Spicy meatball: The winner of last season's *Top Chef*? Er, Hosea something, right? Truth is, the one we all remember (and who should have his own show—listen up, Food Network) is Moorpark's lovable Italian, Fabio Viviani (left). His fresh pastas, muddled English, and Euro pride had us at ciao. This summer Viviani releases *The Café Firenze Cookbook*, which features recipes from his Ventura County restaurant and anecdotes from his childhood in Italy. Stefan's ego not included.





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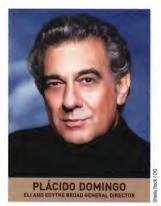
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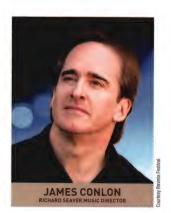
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singing the poignant "Una furtiva lagrima" ["A furtive tear"]. The New York Times lauded his "virile, bright voice with Italianate ping in his upper range" and "limber and youthful appearance." Sparks will fly when the gifted young Georgian soprano Nino Machaidze makes her U.S. debut as the ravishing Adina who has ignited our hero's passions. LA Opera favorite Nathan Gunn stars as the handsome soldier Belcore. Ruggero Raimondi takes the part of the itinerant quack, Doctor Dulcamara. And as conductor, James Conlon will prove that the real elixir of love is the intoxicating music of Donizetti. Viva l'amore!

Giuseppe Filianoti makes his LA Opera debut as the lovestruck Nemorino,









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As the intrepid young hero, **John Treleaven** is "a Siegfried with steely heroic heights and massive power of endurance whose performance elicits ballistic applause" (Stuttgarter Nachrichten). Soprano **Linda Watson** has won "consistent ovations for her Brünnhilde. She sang with vibrancy, with a voice that sliced through the orchestra" (The New York Times). Also starring **Oleg Bryjak**, **Graham Clark**, **Jill Grove**, and **Eric Halfvarson**. **James Conlon** conducts.

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MIME GRAHAM CLARK
WANDERER (WOTAN) VITALIJ KOWALJOW
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Handel's poignant, tragic masterpiece stars PLÁCIDO DOMINGO, "The greatest tenor of all time." – BBC MUSIC MAGAZINE

In this exceptional Handel opera filled with heart-rending arias and vocal fireworks, the brutal Tartar warlord Tamerlano conquers the Turkish sultan Bajazet. Attempting to further humiliate his enemy, Tamerlano plans to marry Bajazet's daughter, the Princess Asteria. Facing further degradation at the hands of Tamerlano, the sultan despairs and drinks poison. His suicide scene, performed by **Plácido Domingo**, is one of the most riveting in the world of opera, rivaling in sheer emotional intensity that of the death scene in Verdi's *Otello*.

As Bajazet, Plácido Domingo "is a phenomenon" (Das Opernglas). In the 126th role of his brilliant career, "Domingo epitomizes what opera is: larger than life. He created a grand, tragic figure in Bajazet with intense passion and drama" (Opera Now). Countertenor Bejun Mehta, whose voice has been described by Opera magazine as "dazzling, with a rich, bright, voluptuous tone, and a brilliant breath control," will sing the title role. Princess Asteria will be performed by Sarah Coburn, the gifted young soprano Opera News described as "blissfully sublime." Baroque specialist William Lacey conducts.

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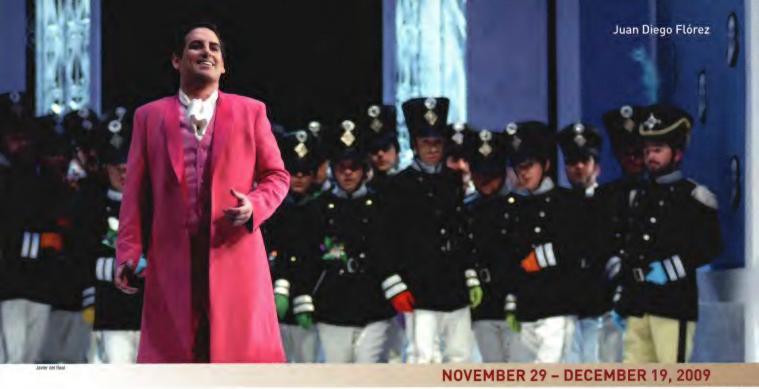












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As the feisty Figaro, **Nathan Gunn** brings to the role "unmistakable star power" (Opera News). The New York Times commented that the "dashing Peruvian tenor **Juan Diego Flórez** was a vocally brilliant and charming Count Almaviva...and the perky, rich-toned and vocally brilliant young American mezzo-soprano **Joyce DiDonato** had a triumph as Rosina." The gifted young Italian **Michele Mariotti** conducts.

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ROSINA JOYCE DIDONATO* / SARAH COBURN
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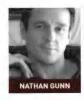
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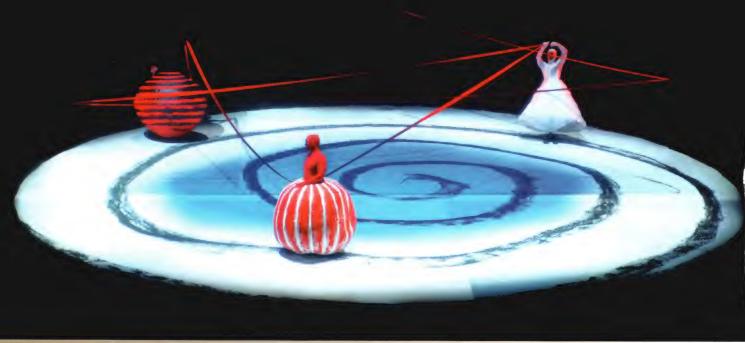












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Wagner's unforgettable music sweeps you along on an incredible adventure, from the opening Prologue drenched in doom to "Dawn and Rhine Journey" and "Siegfried's Funeral March." The monumental saga culminates in the dramatic climax of the apocalyptic "Immolation Scene." This celebration of the human spirit soars to heights of heroism and proclaims the redemptive power of love. Starring Linda Watson, John Treleaven, Eric Halfvarson, Alan Held, Michelle DeYoung and Gordon Hawkins. James Conlon conducts.

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SIEGFRIED JOHN TRELEAVEN
HAGEN ERIC HALFVARSON
GUNTHER ALAN HELD
GUTRUNE JENNIFER WILSON*
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A lush and sensuous late-Romantic vision of a paradise lost.

The first-ever production in the American hemisphere of any opera by Franz Schreker is this season's offering in the groundbreaking RECOVERED VOICES series directed by two-time Grammy Award winner James Conlon. The Stigmatized is a rapturously evocative tragedy. The New Yorker's Alex Ross described the magic of Schreker's music as possessing "buoyantly lyrical vocal writing, more Italian than German in style; a golden blur of orchestral sound...this music vascillates between melodies of Mediterranean grace and textures of otherworldly complexity...one scene melts into another with cinematic ease." The cast includes Anja Kampe, Robert Brubaker, Martin Gantner, James Johnson and Wolfgang Schöne.

CARLOTTA NARDI
ANJA KAMPE
ALVIANO SALVAGO
ROBERT BRUBAKER*
TAMARE
MARTIN GANTNER
ADORNO
JAMES JOHNSON
LODOVICO NARDI
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* LA OPERA DEBUT

IN GERMAN WITH PROJECTED ENGLISH SUPERTITLES

New production made possible by major grants from MADII VM 715DIMC AND THE

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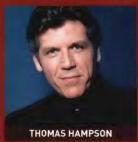






IN RECITAL

LA Opera presents two of today's most sought-after vocalists. Thrill to the sheer beauty of RENÉE FLEM-ING's voluptuous soprano voice, and exult in the rich, magisterial quality of THOMAS HAMPSON's baritone.



OCTOBER 3, 2009

"Thomas Hampson, whose European opera career has outpaced engagements in his native country, is now appearing with more frequency in the U.S. In Hampson, the best of all worlds collide: he is the perfect thinking-man's baritone, intellectual to the core, yet with the matinée-idol good looks to satisfy our visually-oriented age, as well as a warm, golden, luxurious sound that soothes and seduces the senses." — OPERA NEWS



DECEMBER 12, 2009

As "the people's diva," renowned soprano Renée Fleming continues to charm audiences throughout the world with her luminous artistry, superb vocal intelligence, exquisite musical grace, and voice of "liquid gold." Her artistry has taken her to the world's capitals and great opera houses, captivating audiences everywhere she goes. The late Sir Georg Solti described the impact of her singing: "Quite apart from the sheer lyrical beauty of voice, she has an innate musicianship which makes every performance a great joy."

09 10 SEASON CALENDAR

SEPTEMBER 2009

SUN	MON	TUE	WED	THU	FRI	SAT
6	7	8	9	10	11	12 ELIXIR 6:00pm
13	14	15 ELIXIR 7:30pm	16	Processor Special Spec	18	19
20 ELIXIR 2:00pm	21	22 ELIXIR 7:30pm	23	24	25 ELIXIR 7:30pm	26 SIEGFRIED 1:00pm
ELIXIR 2:00pm	28	29	30 ELIXIR 7:30pm			

OCTOBER 2009

5UN	MON	TUE	WED	THU	FRI	SAT
				THE PROPERTY AND ADDRESS OF THE PROPERTY A		3 Hampson 7:30pm
SIEGFRIED 2:00pm	5	6	7 SIEGFRIED 5:30pm	8	9	10
SIEGFRIED 2:00pm	12	13	14	15	16	17 SIEGFRIED 5:30pm

NOVEMBER 2009

SUN	MON	TUE	WED	THU	FRI	SAT
15	16	Second	18	49	20	21 TAMERLANO 7:30pm
22	23 TAMERLANO 7:30pm	24	25 TAMERLANO 7:30pm	26	27	28 TAMERLANO 2:00pm
29 BARBER 2:00pm	30					

DECEMBER 2009

SUN	MON	TUE	WED	THU	FRI	SAT
		TAMERLANO 7:30pm	BARBER 7:30pm	3	4	5 BARBER 7:30pm
6 BARBER	7	8	9 BARBER	10	disease disease	12 BARBER 12:00
2:00pm			7:30pm			Fleming 7:30
13 BARBER	14	15	16 BARBER	17	18	19 BARBER 1:00
2:00pm			7:30pm			BARBER 8:00

APRIL 2010

5UN	MON	TUE	WED	THU	FRI	5AT
					2	GÖTTERDÄM- MERUNG 1:00pm
4	5	6	7	8	9	10 STIGMATIZED 7:30pm
GÖTTERDÄM- MERUNG 1:00pm	12	13	que que	15	16	GÖTTERDÄM- MERUNG 1:00pm
18 Stigmatized 2:00pm	19	20	21 GÖTTERDÄM- MERUNG 5:30pm	22 STIGMATIZED 7:30pm	23	24 STIGMATIZED 7:30pm
25 GÖTTERDÄM- MERUNG 1:00pm	26	27	28	29	30	

MAY 2010

RING CYCLES

SUN	MON	TUE	WED	THU	FRI	SAT
23	24	25	26	27	28	29 CYCLE 1 RHEINGOLD 7:30pm
30 CYCLE 1 WALKÜRE 6:00pm	CSS					

JUNE 2010

RING CYCLES

SUN	MON	TUE	WED	THU	FRI	SAT
		Approx	2	3 CYCLE 1 SIEGFRIED 6:00pm	4	5
GÖTTERDÄM- MERUNG 5:00pm	7	8 CYCLE 2 RHEINGOLD 7:30pm	9	WALKÜRE 6:00pm	quisses	12
13 CYCLE 2 SIEGFRIED 12:00pm	44	15	16 CYCLE 2 GÖTTERDÄM- MERUNG 6:00pm	To a second	18 CYCLE 3 RHEINGOLD 7:30pm	19
20 CYCLE 3 WALKÜRE 12:00pm	21	22	23 CYCLE 3 SIEGFRIED 6:00pm	24	25	26 CYCLE 3 GÖTTERDÄM- MERUNG 5:00pm

Dates, times, performances and cast are subject to change.

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TAMERLANO							FOUNDERS CIRC
BARBER OF SEVILLE							ORCHESTRA: RING MAIN
GÖTTERDÄMMERUNG							□ CENTER ■ PREMIER
THE STIGMATIZED				December 1 and 1 a			
THOMAS HAMPSON							
RENÉE FLEMING							DOROTHY CHANDLER PAVILION
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HANDLING FEE There is a hand	ling fee of \$7.5	50 per ticket, with a m	aximum of \$30 per orde	r.	TOTAL		This is not a guarantee of seating, if requested price is not available, the next price down will be assigned. Information is correct at time of printing. Repertoire, artists, and schedules subject to change. All sales final, no refunds.

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DESIGNED AND DIRECTED BY

ACHIM FREYER



CYCLE 1: May 29 - June 6, 2010

CYCLE 2: June 8 - 16, 2010

CYCLE 3: June 18 - 26, 2010

CAST INCLUDES PLÁCIDO DOMINGO VITALIJ KOWALJOW LINDA WATSON JOHN TRELEAVEN MICHELLE DEYOUNG ERIC HALFVARSON

GRAHAM CLARK **GORDON HAWKINS** JILL GROVE ARNOLD BEZUYEN **EKATARINA SEMENCHUK** ALAN HELD

COSTUME DESIGNERS ACHIM FREYER AND AMANDA FREYER

LIGHTING DESIGNERS BRIAN GALE AND ACHIM FREYER

ASSOCIATE CONDUCTOR / CHORUS MASTER **GRANT GERSHON**

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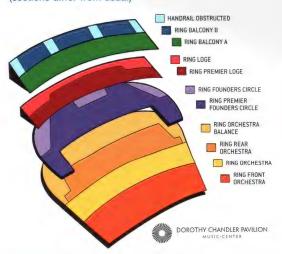
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^{*}Your contribution will support the ongoing activities of the LA Opera including the Ring.

RING CYCLE SEATING CHART

(sections differ from usual)





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"In what could be the region's most ambitious, broadest-based artistic endeavor since the 1984 Olympic Arts Festival, LA Opera will join forces with more than 50 Southern California arts and educational institutions to stage a 10-week festival in spring 2010 inspired by the opera company's upcoming production of Richard Wagner's epic Ring cycle." —LOS ANGELES TIMES

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- Invitations to additional open Dress Rehearsals (based on giving level)
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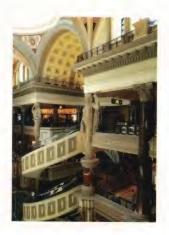


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THE SIXTH ANNUAL CHARITY ULTIMATE WINE FESTIVAL

April 19

Shade Hotel

Manhattan Beach

The owners of ROCK'N FISH, Shade Hotel, and Mucho Ultima Mexicana hosted the Sixth Annual Charity Ultimate Wine Festival on April 19. The festival is different from other wine events because it brings together winery owners, winemakers, and other recognizable figures from California's best wineries. Proceeds from the tasting are donated to the Manhattan Beach Middle School.





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Café Rodeo restaurant at Luxe Hotel Rodeo Drive offers a gracious salon-like setting for breakfast, lunch, dinner, and drinks. The only restaurant right on Rodeo Drive, Café Rodeo offers al fresco dining on its patio—the place to see and be seen. Cafe Rodeo offers an elegant yet comforting menu prepared with the finest and freshest ingredients, and Bar 360 offers the famed \$3.60 Happy Hour from 4:30 to 7:30 p.m. Monday through Saturday.

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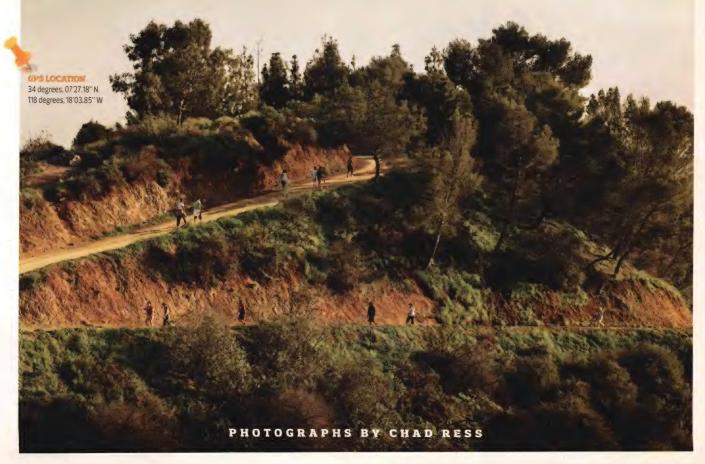
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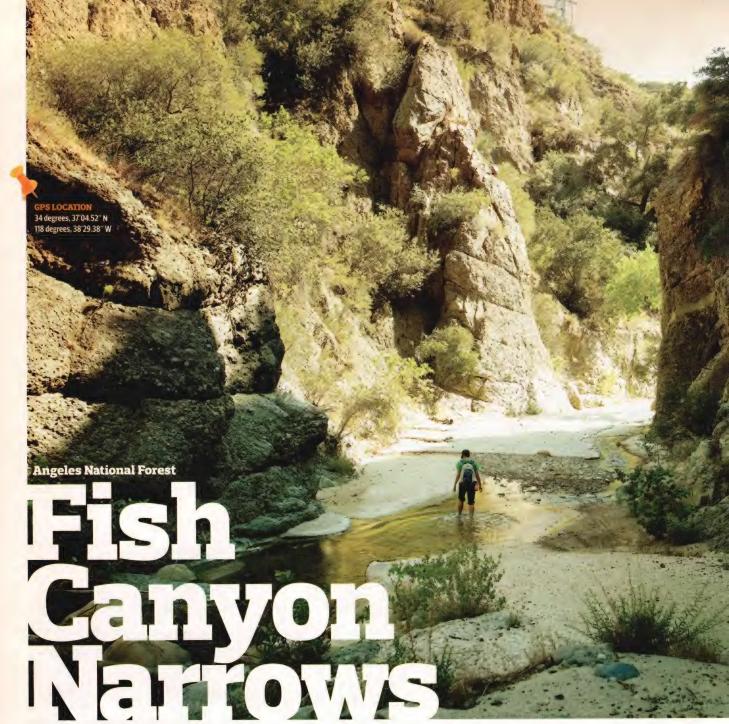
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Maps by PETER HOEY

JULY 2009 | LOS ANGELES | 83





LENGTH: 8 miles round-trip **DIFFICULTY:** Moderate **ELEVATION GAIN:** 500 feet **USGS TOPO MAP:** Whitaker Peak **PERMITS AND PASSES:** National Forest Adventure Pass **TIME NEEDED:** 6 hours **HIGHLIGHT:** A canyon swim

LIVING IN CITIES, WE FORGET how empty spaces affect us—when walls disappear and the limitless horizon pours out. Wilderness like that—wilderness that drove Thoreau into parox—ysms of terror on Mount Katah—din ("What is this Titan that has possession of me!")—is rare around L.A. and, Thoreau's freak—out notwithstanding, restorative. Several miles past Valencia, atop the Grapevine's

first grade, a right turn on Templin Highway leads into a landscape so cinematically vast, it could have wowed Sergio Leone: red gorges large enough to pilot a DC-10 through, mountains like mastodons. Park where the highway ends at a traffic barrier. Follow the faded asphalt that runs past it into a broad valley, where two large streams exit a pair of converging canyons. A left turn on a dirt track paralleling the farthest creek begins your trek to Fish Canyon Narrows. The lower reaches



are wide and dry, but down in the streambed, water pools in crystalline troughs beneath sycamores, ideal for swim breaks. Nearby palisades make the Pyrenees look like sand castles, and the smell that leaves them when wind careers off a million acres of chaparral is an olfactory sucker punch. After a couple of hot but undemanding miles, you slip into the cool narrows, 50 feet wide in spots, noisy with falling water, and illuminated by aspen groves exploding in sunlight. Beyond, the canyon reopens into lush riparian meadows, but for now these tight walls are a meditative shelter from all that emptiness waiting outside.



Altadena

Mount Lowe Railway

LENGTH: 10 miles round-trip DIFFICULTY: Strenuous ELEVATION GAIN: 2,400 feet USGS TOPO MAP: Mount Wilson PERMITS AND PASSES: National Forest Adventure Pass TIME NEEDED: 8 hours HIGHLIGHT: Wandering the ruins of a lost city

2

PROFESSOR THADDEUS Lowe made his bones as chief aeronaut for Lincoln's balloon corps before taking on a seemingly impenetrable foe: the San Gabriel Mountains. Armed with dynamite, Lowe

blasted through granite in 1891 and raised a railway that carried visitors several miles up to his Mount Lowe Tavern, where they did the fox-trot beside the outdoor orchestra. All is gone now—Lowe's enterprise bankrupted him before it burned in 1936—save for a path that leaves the summit of Altadena's Chaney Trail. Walk a few hundred yards along the saddle's adjacent fire road to the Sunset Ridge Trail. It slips into Millard Canyon's cool shade, climbing more than a thousand feet through miner's



How much water should I take?

quickly when perspiring—as much as a half gallon every hour. The amount of liquid you should replenish depends on your sweat gland count, but a good rule of thumb is to drink half a pint every 15 minutes. That's the minimum when hiking in 90-degree heat. If the temperature up on that canteen. lettuce and wild cucumber to join the old railway bed by a rock dome named the Cape of Good Hope. In front of you, across Las Flores Canyon, sits Echo Mountain, where a pair of hotels once operated. Walk along the dismantled rail line for an easy three-and-a-half miles that trace piney ridgelines to a spring at the tavern's remains—a jumble of rock wall, twisted metal, and ghosts. Find the self-guided tour, complete with photographs of the old resort, which 3 million people visited in the early 20th century. Today you are alone in what is now a campground. If you packed well, you can stay the night.

POWER WALK

SULLIVAN

At dusk inside Brentwood's Sullivan Canyon, lamplit mountain bikers are the be found besides yourself. Make like the wheelmen by executing a few jumps from the trail's banks; gardens of monkey flower milkweed, and anise. Sullivan provides an ideal workout, gaining elevation slowly over three miles before a final burst of steep switchbacks. By the time the floats overhead and the last light sky, your mind has entered a refreshing trance. » From Sunset Blvd, Mandeville Canyon Rd., left on Westridge Rd., and left on Bay-liss Rd. to Queensferry Rd, a green gate marks the trailhead





POWER WALK

MOUNT HOLLYWOOD

The best time for is on a morning of threatening weather You find the trail—a road accessed at Charlie Turner Trailhead—in fog, your fellow hikers indistinct forms heard before they're seen. At Dante's View, a garden near the summit, a hint of sunlight appears. It's a thrilling sensation to reach the top: You are above the clouds, the Hollywood sign seems within grasp, and the city below is shrouded in gray. The workout. neither overtaxing nor underwhelming, is a perfect start to the day ... Enter the park on Vermont Ave. and turn left on Observatory Rd.; the trailhead is at the rear of the observatory

Point Mugu

La Jolla Valley

Chumash Trail

La Jolla Valley Loop Trail

La Jolla Valley Loop Trail

Mugu Peak Canyon

LENGTH: 6 miles round-trip **DIFFICULTY:** Very strenuous to easy **ELEVATION GAIN:** 1,200 feet **USGS TOPO MAP:** Point Mugu **PERMITS AND PASSES:** None **TIME NEEDED:** 4 hours **HIGHLIGHT:** Walking L.A.'s first trail



THE INITIAL LEG OF THE CHUMASH TRAIL MAY BE THE MOST amazing footpath in Southern California. It is certainly the oldest. Dating back 7,000 years to when the Chumash traveled between the Santa Monica Mountains and the Pacific, the route was in use before the invention of the sail. The opening stretch leaves a dirt parking lot on Pacific Coast Highway north of the Ventura County line at mile marker 8.7. It makes a heart–pounding half–mile run

through flowering succulents straight up a mountainside without offering a switchback for relief—either a window into a lost way of interacting with the natural world or a reminder of what a flabby tribe we've become. From the summit, a pass 900 feet above your car, you can gaze north up the coastline to Santa Barbara. Ahead is La Jolla Valley, a wide bowl-shaped hollow whose slopes, soft as Marin heather, once held Chumash villages. Soon you meet a junction with the La Jolla Valley Loop Trail, which circles through savannah and grass as high as your head, pausing midway at a tule pond, where you can stop for lunch. Direction signs are posted occasionally on the path, but do not attempt this hike without a map. After 7,000 years of inhabitation, the land is a matrix of ancient tracks, and the sight of stranded hikers begging for assistance is common.



How much boot is enough?

It doesn't matter if you're a light hiker or a backpackerfirst look for support. Softer shoes may feel comfortable at a fitting, but stiff soles with thick tread provide stability and protection from rocks on final descents. If your ankles twist easily (longer hikes mean more sprains), buy leather boots. A bruised ligament

can ruin your day.



Santa Susana Mountains

East Canyon Trail

LENGTH: 4.5 miles round-trip DIFFICULTY: Moderate ELEVATION GAIN: 1,000 feet USGS TOPO MAP: Oat Mountain
PERMITS AND PASSES: National Forest Adventure Pass TIME NEEDED: 3 hours HIGHLIGHT; Valencia's real magic mountain

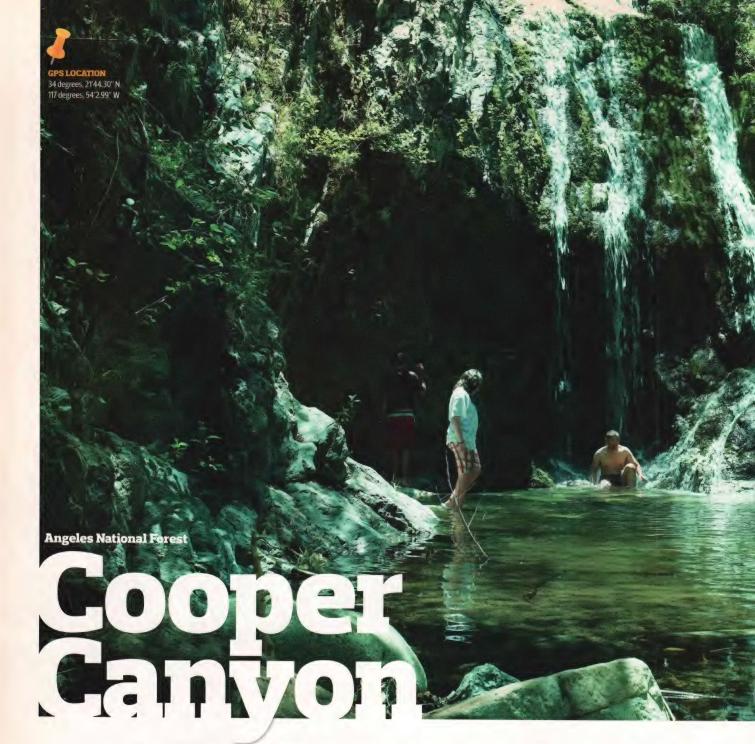
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THE DRY SOUTHERN FRONT OF THE SANTA SUSANA MOUNTAINS never looks inviting to Angelenos. Maybe that's why the northern slopes—crisscrossed by streams and preserved in patches within the Santa Clarita Woodlands—are a revelation to anyone exploring them for the first time. The East Canyon Trail begins beside noisy Interstate 5, exactly two miles from the In-N-Out drive—thru in Newhall, and ends two miles later in a Douglas fir grove at the crest of the Santa Susanas. Exit

I-5 onto Calgrove Boulevard, and after a right turn, drive one mile to the trailhead's parking lot on the right. The trail is a small fire road that follows a creek through valley oak covered in mistletoe and bigleaf maples alive with red-tailed hawks and towhees. The highway buzz falls away, and soon the serpentine path climbs above the dense woodland, passing over meadows that dot a long ridgeline. Stop for lunch with a view before continuing to the relic stand of Douglas fir, probably a leftover of a forest that grew 20,000 years ago. From there it's an hour back to the car and the modern world.







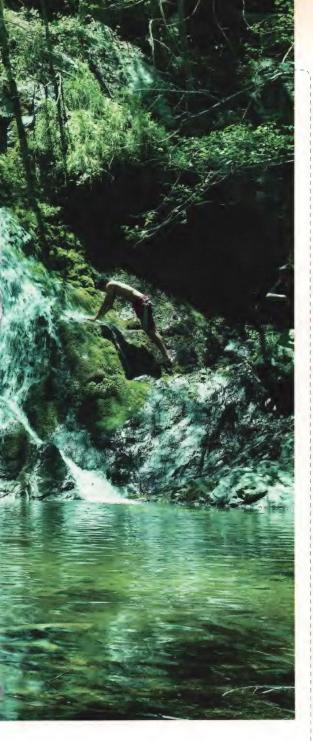


LENGTH: 5 miles round-trip DIFFICULTY: Moderate ELEVATION GAIN: 900 feet USGS TOPO MAP: Waterman Mountain PERMITS AND PASSES: National Forest Adventure Pass TIME NEEDED: 4 hours HIGHLIGHT: Standing beneath a 50-foot waterfall

> ANGELES CREST HIGHWAY begins next to a La Cañada mall and ends under a bantam-size Half Dome in the heart of bighorn sheep territory, a trip of about 40 miles into a gorgeous frontier that

few people ever take. This is the top of the world: The road winds eastward past remote hoodoos bleached white by unfiltered sunlight, through ancient sequoia groves, and

over Cloudburst Summit (elevation 7,018 feet), where you can look out across the shimmering Mojave Desert and spy snowcaps in the faraway southern Sierra. The trail into Cooper Canyon leaves a hikers' parking lot in the Buckhorn Campground near the summit, dropping along the back slope of the San Gabriel Mountains past stands of incense cedars and following a musical creek that pings through a series of stony cataracts. The air billowing off the desert floor



arrives so pure, you can taste outer space on your tongue; on this side of the range, everything feels different. You can't see, sense, or even imagine the city, 40 miles away. Along the canyon bottom, two miles down, a trio of creeks merges into a mountain river within a shady glen—perhaps the most beautiful and pristine hiking destination in the Angeles National Forest. There are grassy islands for picnicking, refreshing falls for immersing, and nothing to do till sunset. Lie back. The sky overhead is an infinite cerulean blue with orange flecks, ladybugs surfing the inland current.



Santa Monica Mountains

Sandstone Peak

LENGTH: 6 miles round-trip DIFFICULTY: Moderate ELEVATION GAIN: 1,400 feet USGS TOPO MAP: Triunfo Pass PERMITS AND PASSES: None TIME NEEDED: 3 hours HIGHLIGHT: A view of the Channel Islands



BONEY MOUNTAIN, AT 2,825 feet, dominates the western terminus of the Santa Monicas—a massive summation of everything wild in the coastal chain. Its higher slopes, overlooking the Oxnard Plain, are

mild enough in parts to hold secret valleys that in winter come awake with waterfalls. The Mishe Mokwa Trail circumnavigates Boney Mountain, leading up to the highest point on the volcanic formation, Sandstone Peak, where views include the sweep of the Channel



I'm lostnow what? Unless you packed a compass and a map, stay put, Trying to find your own way out can make matters worse. Locate a clearing, conserve movement, look for helicopters, and use anything reflective-a soda can, knife blade, bright jacket, even candy wrappersto draw attention. If hours turn to days. remember the human body can last three weeks or longer without food. The bad news? You'll need water in 72 hours.

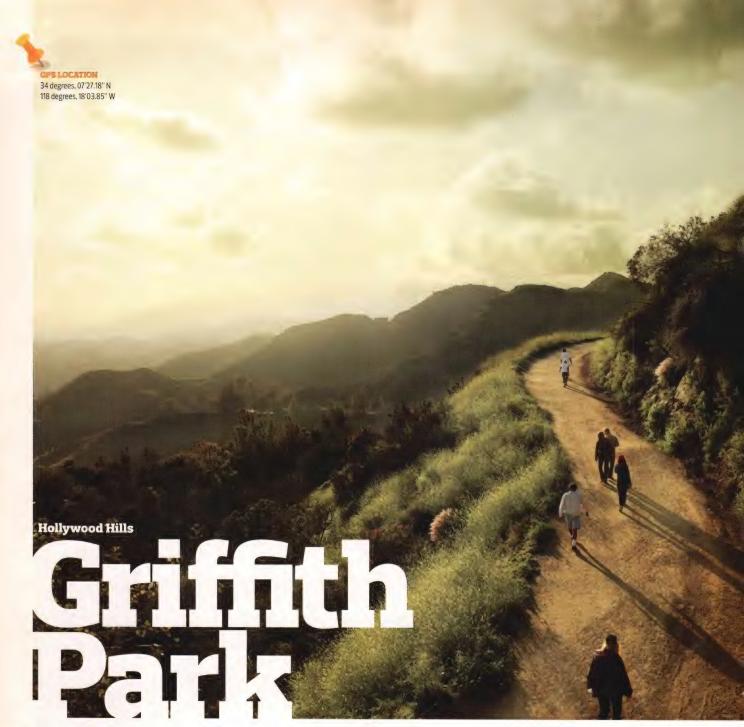
Islands. To find the trailhead, take Mulholland Drive west from Kanan Dume Road to Little Sycamore Canyon. Turn right and head four miles to the parking area on the right. The footpath rises through chaparral into a sycamore-shaded canyon, passing Balanced Rock, one of several colossal outcroppings found along the trail, before crossing a stream and climbing up and under Sandstone Peak. Near the summit a short bypath leaves the trail for the peak's apex. Your descent afterward will pass through a series of switchbacks; look for a cutoff trail that appears after them on the left. It leads back to the opening stretch of the Mishe Mokwa Trail, where a right turn will return you to your car.

POWER WALK

ARROYO SECO

While herds of walkers circle the Rose Bowl, head for the semiwilderness found to the north. Notched between a hillside overgrown with lantana and the Brookside Golf Club, a trail slips through oaken shade to the Arroyo Seco. This passage is gentle, so you'll have to hoof it to feel the burn. At the overpass of the 210 freeface brings you to your car in 15 minutes, or you can forge ahead to Devil's Gate Dam for a glimpse of the verdure in Hahamongna Watershed Park. » Park at the north end of West Dr. near the intersection of Washington Blvd. and Park view Ave.; the trail is across Parkview on the west side of the golf course.



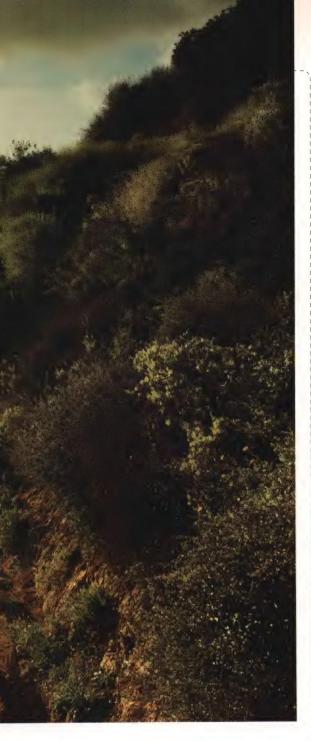




LENGTH: 13 miles round-trip DIFFICULTY: Strenuous ELEVATION GAIN: 800 feet USGS TOPO MAP: Burbank; Hollywood PERMITS AND PASSES: None TIME NEEDED: All day HIGHLIGHT: Finding solitude in the heart of the city

WE'RE ALL FAMILIAR WITH Griffith Park's crowded attractions: the packed observatory, the zoo that is the zoo. We know of its well-trod footpaths like Mount Hollywood and Ferndell. Yet there is also an entire backcountry in the park: a half-dozen peaks that rise above 1,500 feet; wild canyons where springs flow; remote hillsides that foxes, mule deer, and bobcats call home. That

Griffith Park, the outback in L.A.'s center, is little explored, even though a piecemeal trail system of some 50 miles ties it together. With planning, perseverance, and water, serious hikers can go off on their own grand tour, beginning at almost any trailhead they choose. Remember that few trail signs will be found along the way, and the cartography can be sketchy. We wish we could MapQuest the directions for our favorite. If that were possible, the trip would look like this: Start out heading



NORTH on CRYSTAL SPRINGS DRIVE from the AUTRY SOUTHWEST MUSEUM; turn RIGHT onto CONDOR TRAIL; at MINERAL WELLS PICNIC AREA take MINERAL WELLS TRAIL through AMIR'S GARDEN; turn slightly left onto MOUNT HOLLYWOOD TRAIL; turn left on HOGBACK TRAIL toward FERN CANYON; turn right on VIS-TA DEL VALLE DRIVE and then make an immediate left on FERN CANYON TRAIL; turn left on CRYSTAL SPRINGS DRIVE; end at GOLDEN SPUR CAFÉ at the AUTRY SOUTHWEST MUSEUM. You can take other routes (this one offers a vista of L.A. in the round), but don't underestimate the terrain. This is true wilderness.



Santa Monica Mountains

Stunt

LENGTH: 4 miles round-trip DIFFICULTY: Moderate ELEVATION GAIN: 950 feet USGS TOPO MAP: Malibu Beach PERMITS AND PASSES: None TIME NEEDED: 3 hours HIGHLIGHT: Wilderness amid suburbia

THINK OF STUNT HIGH Trail as a quiet classroom, and tread lightly. Spiraling up through red rock on the Santa Monica Mountains' inland flank, the path traverses the Cold Creek watershed, Among

the most biologically diverse in the entire range, it supports riparian woodland, oak groves, chaparral, and meadow. Were you trekking the lonely western peaks, that list might seem about right. Yet Stunt High Trail

RAIL

Is this heatstroke?

Possibly. Do you feel flushed, disoriented, and nauseated and have a rapid pulse and intense headache? Coma and a permanent out-ofbody experience may follow if you don't cool down. Immerse yourself in cold water (drink some, too), or find shade and remain still. Early symptoms of heatstroke frequently go unnoticed, so consider investing in a digital ear thermometer. When your body temperature hits 100 grees, you need to slow down. At 104, you've stroked.

leaves a dirt lot off Stunt Road, a mile from Mulholland Drive's hum, and is directly in view of the West Valley's suburbs. For the first half mile the route drops under oaks and past vales of purple flowers, chasing Cold Creek as it moseys through fern beds, attracting hummingbirds and dragonflies. The trail is well used, especially on weekends, though on any weekday you can have it all to yourself. Soon it angles upward into fields of chamise and redshank that attract sunning rattlesnakes (so keep watch). In no time you hit Stunt Road again. Cross it and follow the path as it passes through oak forest on its way to the crest. The trail always stays close to the road during this rigorous climb, but with so little traffic and so much wilderness, vou'll forget it's there.

KENNETH HAHN STATE RECREATION AREA

Rolling across the loftiest reaches of Baldwin Hills, Kenneth Hahn SRA beckons like a jewel to Mid City. Following a dam disaster in 1963, razed and trails mapped out coastal sage scrub. Steeper paths near the main gate get the heart racing and lead to views of Mount Baldy and Cata-lina. Trace the ridgeline to Janice's Green Valley, then hike along the meadow until you pick up the La Brea Loop Trail, passing errant swallowtails by the butterfly garden. You've just covered three miles. and lunch isn't over yet » Exit the 10 freeway at La Cienega Blvd., then head south to the entrance at 4100 S La Cienega Blvd.





RUNYON CANYON

Aerobic pacing (warm up, heat up, cool down) is laid out naturally in Hollywood's Runyon Canyon. Don't bother stretching: After entering the Fuller Avenue gate and bearing right, the first hill's gentle climb will juice your calves. In ten minutes you're gazing toward China and moving on to the butt-kicking leg of the trail: railroad-tie steps that lead to the canyon's summit. Keep your workout to a brisk half hour by ignoring the tempting benches, and instead begin Runyon's descent past paunchy Industry types expending lung power on development chatter. >> From Holly wood Blvd. drive north on Fuller Ave, until it dead-ends at the gated en-

San Gabriel

Mount

LENGTH: 13 miles round-trip DIFFICULTY: Extremely strenuous ELEVATION GAIN: 3,800 feet USGS TOPO MAP: Mount San Antonio PERMITS AND PASSES: National Forest Adventure Pass TIME NEEDED: All day HIGHLIGHT: Earning bragging rights after climbing it



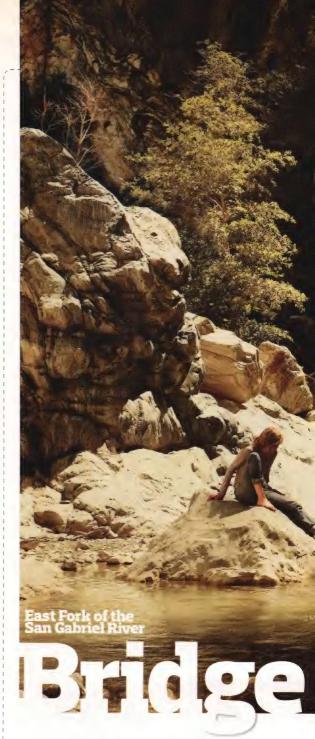
MOUNT SAN ANTONIO-AKA Mount Baldy, elevation 10,064 feet—is not the highest peak shadowing Los Angeles. Two other mountains, San Jacinto Peak (elevation 10,834 feet) and San Gorgonio (elevation

11,499 feet), surpass it. Yet in local imagination Baldy remains our Everest, the gnarled and menacing alpine climax of the San Gabriel Mountains. Its ascent—nearly 4,000 feet of elevation in a bit more than six miles—is daunting, but for any serious trekker, the climb is worth making. To reach the trailhead, drive 15 miles north of Claremont on Mount Baldy Road, and leave your car a half mile below the ski area's parking lot. Walk along the Baldy fire



Can I poop? The conscientious trace behind. If you must make a deposit, dig a hole eight inches deer where the biologically active soil layer is found-and at least 100 feet from water. Or buy a WAG bag. The biodegradable Ziploc-type bag con verts waste into a stable gel and neu tralizes odor. It's available at REI \$32 for a dozen

road, beyond the adjacent gate, which leads up around a ridge past the 100-foot drop of San Antonio Falls and into Baldy Notch. Look for a sign pointing left to Mount Baldy—it leads to a second fire road that switchbacks through cedars and sugar pines, ending below the Devil's Backbone—a razor-thin escarpment that can shed hikers like loose shale. Now the trail climbs along the oxygenstarved hogback, crossing the tree line before its last heave over a barren boulder field. Breathe in (no kidding-altitude sickness is common); then have a look. The panorama runs from San Diego to the Owens Valley.

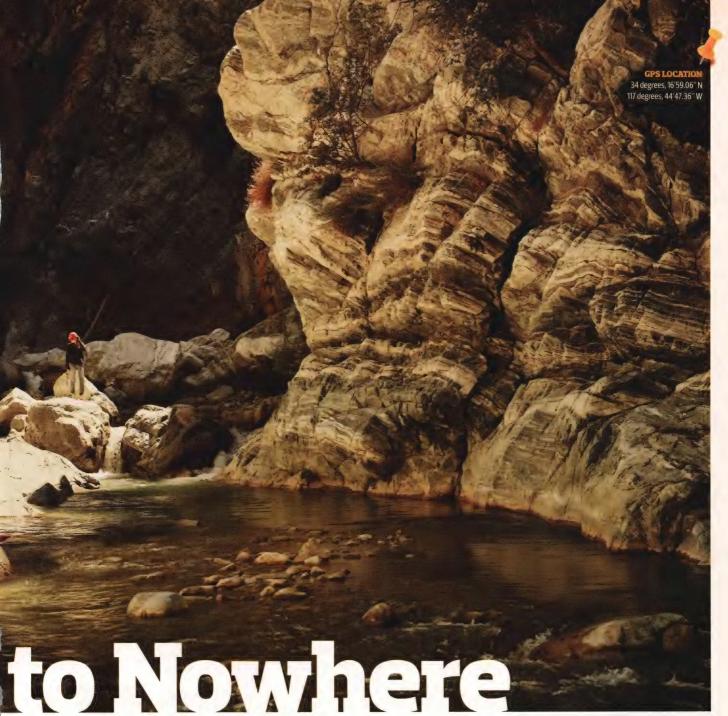


LENGTH: 10 miles round-trip DIFFICULTY: Strenuous ELEVATION GAIN: 900 feet USGS TOPO MAP: Mount San Antonio PERMITS AND PASSES: National Forest Adventure Pass TIME NEEDED: 8 hours HIGHLIGHT: A gorge to rival Zion National Park



STARTING OFF AS Mount Baldy snowpack, the east fork of the San Gabriel River has carved out the most impressive gorge

in Southern California, depositing over the aeons alluvial plains that have become prime Azusa real estate. Also washed out in the riv-

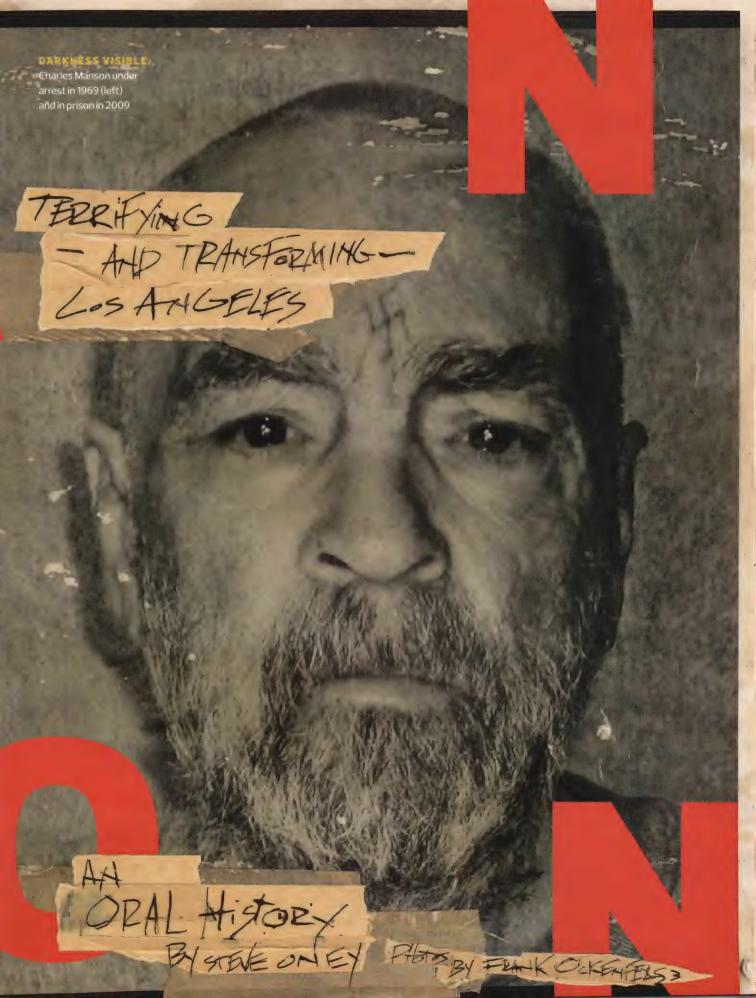


er debris are the remnants of an old highway project begun in the 1930s. Back then, the river was having none of it, and the road was swept out of the gorge before it could be completed, leaving behind only a dramatic single-arch cement bridge, five miles upstream. Travel north through Azusa on Route 39, and turn right on East Fork Road to find the Bridge to Nowhere's trailhead, located in a parking lot at the highway's terminus. The path (often the old roadbed itself) passes through groves of alder and oak and fields of spiny yucca before meeting the river - 30 feet wide in places and teeming with rainbow

trout. It is a river to reckon with; wild water this challenging exists no place else near Los Angeles. You will ford it 14 times before you get to the bridge, often on shaky legs in swift currents that could carry off a young child. (Do not attempt the trip after rains.) Above, the landscape is desolate and scarred by decades of gold prospecting, but the canyon floor, with its tree-lined waterway, resembles one of the western mouths of the Sierra, providing its own weather and shade. Restore your strength on the bridge, then venture into the deepest recesses of the granite gorge. You are about to feel very small.



FORTY YEARS AGO HE ORDERED THE + TATE-LABIANICA MURDERS 94 LOS ANGELES



VALLEY, WHERE THE KILLERS LAUNDS END OF THE SAM FERNANDO VALLEY, WHERE THE KILLERS LAUNDS ENDY ATTREKS, NOW STAMPS ENDY ATTREKS, NOW STAMPS

The old Spahn movie ranch burned down in the 1970s, and the land remains undeveloped. Gone, too, is the Benedict Canyon house where the first night of slaughter occurred. Those who look for 10050 Cielo Drive—and many do—look in vain. It was demolished in the 1990s, and the Mediterranean villa that replaced it bears a different address. The hillside residence at 3301 Waverly Drive in Los Feliz, where the madness continued on the second night, is intact, but it also has a new street number. As for Barker Ranch, the desert hideaway to which the murderers fled, it burned this spring. Still, the events that transpired at these places have left an indelible scar on Los Angeles's psyche. The murders, so bizarre, so arbitrary, could have happened only here. For 40 years the city has been haunted by the names of the victims, usually run together as Tate-LaBianca. It is important, though, to remember them as individuals. On the first night: actress Sharon Tate, 26, who had starred in Valley of the Dolls and was married to director Roman Polanski; hairstylist Jay Sebring, 35; Voytek Frykowski, 32, an old friend of Polanski's from Poland; and Abigail Folger, 25, Frykowski's sweetheart and heiress to the coffee fortune.

Steven Parent, an 18-year-old delivery boy, simply happened to be there. On the second night: Leno LaBianca, 44, president of Gateway Markets, a small grocery store chain, and his wife, Rosemary, 38, who ran the clothing shop Boutique Carriage.

There is also, of course, another name, one that will likely outlast those of the dead. Charles Manson. There had been mass murder-

ers before, and there have been since, but Manson is an enduring symbol of unfathomable evil. He transformed seemingly peaceful hippies—sons and daughters of the middle class—into heartless killers. Then he set them loose in Los Angeles's most privileged neighborhoods.

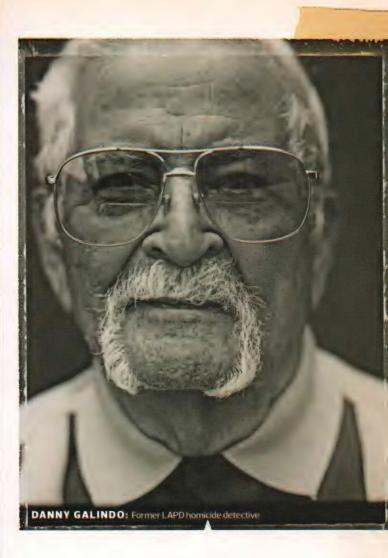
Even after all this time, mention of Manson frightens many who lived through the months of terror. Attempts to solicit information conclude, as often as not, with slammed-down phones. The senseless and intimate nature of the violation—men and women butchered in their own homes—is still too upsetting. Yet those who would talk (and many ultimately did) give voice to one of the most horrific events in Los Angeles his-

tory. The Manson case matters not only because of the magnitude of the crime but because it revealed the violent, predatory side of the 1960s. When Winifred Chapman, who kept house at Cielo, discovered the bodies just after 8 a.m. on August 9, 1969, any hope that the counterculture would be immune was shattered. The 1960s ended by degrees, but it was here that the ending began.





HORROR SHOW: [1] A body under a white sheet on the lawn at 10050 Cielo Drive. [2] Using the blood of their victims, Manson Family members scrawled the words "PIG" on a door at the home of Roman Polanski and Sharon Tate and "Death to Pigs" on the living room wall at the home of Leno and Rosemary LaBianca. [3] Polanski and Tate in London. On the first of two nights of carnage, Manson's followers beat, shot, or stabbed to death five people, including the actress, who was pregnant.





MICHAEL MCGANN, Los Angeles Police Department homicide detective. Seventy-three years old, he is retired. I arrived at the Tate property at 1:45 or 1:50 on the afternoon of August 9. There was a large gate that protected the driveway. There was a car parked in the middle of the driveway, and there was a body in the car. That was Steven Parent. He was slumped over to the side on the front seat. He'd been shot. As I approached the house I noticed that the word "PIG" was written in what appeared to be blood on the front door. Then I went inside. Sharon Tate and Jay Sebring were lying on the living room floor, both with multiple stab wounds. A rope was tied around Sharon's neck and draped over a rafter. The other end of the same rope was affixed to Jay Sebring's neck. They were probably about four feet apart. Sharon was in a bikini-style nightie. She was eight-and-a-half months pregnant, and I could tell she had been stabbed 15-plus times. Sebring had been stabbed and beaten over the head. There was blood everywhere. I went through the house and down a long hallway leading out to the back door where the pool was, and I went out into the lawn and found Abigail Folger. She was in a nightgown, and she'd been stabbed numerous times. Her gown was soaked in blood. Then a little bit farther on was Voytek Frykowski. He had numerous head wounds, like he'd









JUSTICE FOR SOME: [1] The Spahn movie ranch in the West Valley, where Manson and his Family lived when they embarked on their raids, [2] Vincent Bugliosi, who prosecuted the killers, speaks to reporters after winning the death penalty, [3] The five victims at the Tate residence: (from left) Voytek Frykowski, a friend of Roman Polanski's; Sharon Tate; Steven Parent, a delivery boy who happened by; Jay Sebring, a hairstylist; and Abigail Folger, Frykowski's girlfriend. [4] Some members and hangers—on of the Manson Family at Spahn Ranch: (back row, from left) Danny DeCarlo, Jennifer Gentry, Catherine Gillies, Mary Theresa Brunner, Charles Lovett, and Catherine Share; (front row, from left) Sandra Good, Ruth Ann Moorehouse, and Lynette Fromme.

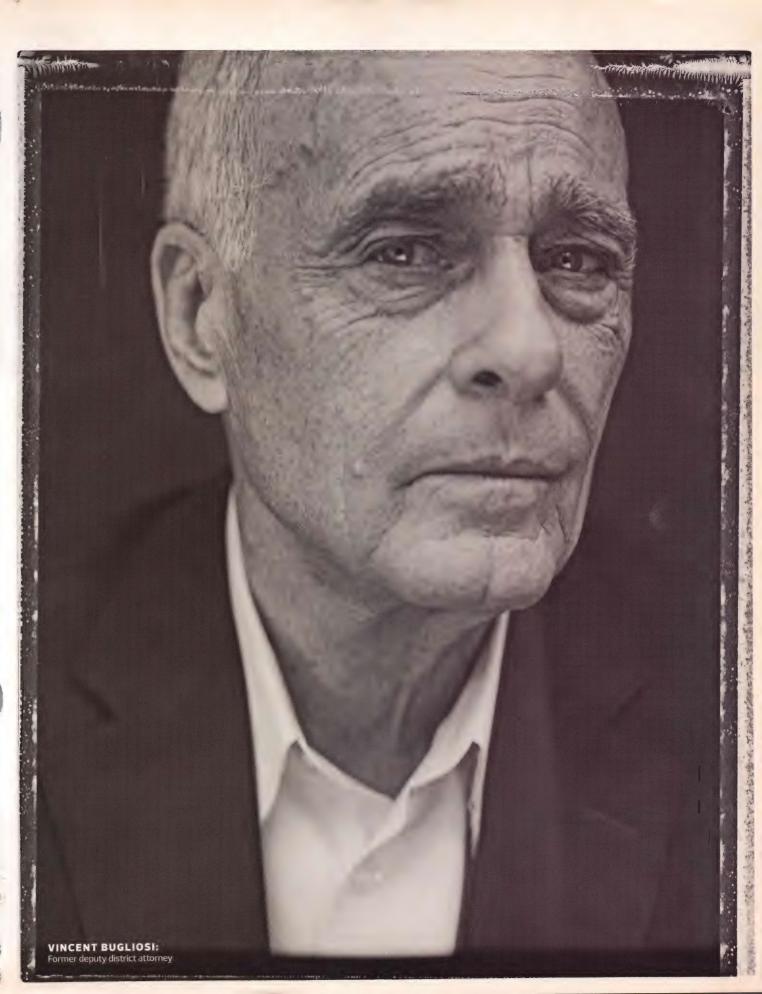
been hit with some kind of object. He also had many stab wounds and had been shot several times. He was fully clothed, and he was covered in blood. In the space of ten minutes I saw all five bodies. I'd worked homicide for five years and seen a lot of violence. This was the worst.

DANNY GALINDO, Los Angeles Police Department homicide detective. He is 88 and retired. When I arrived, there was a perimeter all the way around to keep the media out. They had their own camp and so much equipment. It was a circus. Reporters were cluttering the entry to Cielo Drive all the way to the street below.

MCGANN The whole crime scene was grotesque, totally weird. Steven Parent, the kid in the car—that made no sense at all. He obviously had nothing to do with the people in the house. But there was some promising evidence, and we tried to collect it immediately. We collected broken pieces of a pistol grip. We found a knife. I collected

some phone wire. The killers had cut the line into the house, so I saved the piece they'd cut. We had our people from SID [Scientific Investigation Division] collecting blood. We collected fingerprints. Before we got there, the uniform officers had made an arrest. There was a single-story guest house in the back, and William Garretson was hiding in there.

WILLIAM GARRETSON, caretaker at Cielo Drive. At 59, he is a big-rig truck driver. They were more or less convinced that they had the person who committed the murders: me. They took me across the lawn, and I saw three bodies—Abigail and her boyfriend and then Steve Parent. It wasn't pleasant. Steve was an acquaintance of mine. Unfortunately, he'd come to visit me the night before to sell a radio. He left, and this happened. They arrested and fingerprinted me. They had me as the prime suspect, and they began playing head games—good cop/bad cop. I escaped death, and now I was going to be tried for something I didn't do.





GALINDO As the investigators gathered the evidence, I took charge of it. Among the items for gathering and preserving were a goodly amount of narcotics. Some pot was recovered from Jay Sebring's vehicle. There was a book printed in Chinese depicting many forms of sexual satisfaction in very explicit terms.

MCGANN The deputy coroner took charge of the bodies. He took their liver temperatures to try to determine the time of death. He put the remains in plastic bags. As I recall, we removed Sharon and Sebring's bodies first. Then we went to Abigail and Voytek. Steven Parent was the last body removed.

GALINDO As everyone left, I was told to stay and guard the interior. I stayed overnight. I couldn't find a good area to lean against or lie down on or relax against because of all the blood. I tried to find a spot at the front door, but it was too bloody. I tried to find a place inside, but when you opened the door, there was so much blood on the wall. I finally found a place in back and fell asleep.

McGANN The next day, which was Sunday, we started the autopsies. The L.A. County coroner's office was in the basement of the old Hall of Justice. It was like a dungeon—an awful place to be, like Frankenstein's lab. But when you have a homicide, you always go to your autopsies. So I was there as Tom Noguchi did Sharon's autopsy, then her baby's. I had a temporary partner, Jess Buckles. As I was observing the autopsies, he got a call from the Los Angeles County Sheriff's Department. They had a case in Malibu in which Gary Hinman, a musician, had been murdered. A guy named Bobby Beausoleil had been picked up for the crime. There were similarities between their case and the Tate killings. It was a vicious murder, and the words "PO-



LITICAL PIGGY" had been written on the wall in blood. The sheriff's detectives told Buckles about this, but Buckles didn't see any connection. When I asked him what that was all about, he said, "It was nothing." That was a screwup, a major screwup. Let me tell you, we would have solved the case in a month if I'd known about this.

I. LABIANA

GALINDO The second night after the Tate fiasco, I was at the homicide division of Parker Center downtown typing reports. I got a phone call. It was a reporter from the police beat, and he said, "Danny, listen to this. You're gonna get a call right now. They got another one of those bloody ones just like the one you're working on. And there's a knife stuck in the throat of the victim." I hung up,





CONFESSIONS:

1 Barbara Hoyt after she fled the Family and testified against Manson despite death threats. 2 The tiny bathroom sink cabinet where Manson tried to hide at Barker Ranch. When a lawman ordered him out, he opened the door and politely said, "Hi." 3 Officers escort Manson to jail following a preliminary court appearance in December 1969 in Los Angeles.

and the phone immediately rings. It was the inspector. So I drove to Los Feliz. When I walked in, Leno LaBianca's body was lying on the floor in front of the couch on the left side, and it was sitting in a huge pool of blood. The couch was full of blood. They bled him dry. I noticed that his head was covered with a pillow slip all the way down over his chest, and I'm thinking about the knife that's supposed to be stuck in his throat. I couldn't see it. Somebody on the premises—an ambulance crewman or another policeman-had seen something and leaked it.

Rosemary LaBianca's body was in the bedroom. She had fallen over the far side of the bed. There was a pillowcase over her head, too, and around her neck was an electric cord connected to a bed lamp that had toppled over-not, in my opinion, by a struggle but by Mrs. LaBianca pulling herself into a cavity between the wall and the bed. That's where she died. She was on the floor, partially disrobed, and she had a lot of puncture wounds—turned out there were 40odd wounds. She bled inwardly. She drowned in her own blood.

On one wall in the living room, written in blood, it said "Death to Pigs." On another wall, also written in blood, was the word "RISE." Scraped into Leno's stomach with a fork—a bifurcated fork—was the word "WAR." The fork was stuck in his stomach. The word had been written while he was still alive, because he'd bled through the letters. In the kitchen, the words "HEALTER SKELTER"—with helter misspelled-were written in blood on the refrigerator.

When the coroner took the pillow slip off Leno's head, there was that knife plunged into his throat that the reporter had told me about.

The press knew far more than the police wanted it to, but it didn't know everything. No one except the investigators and the killers was aware that "HEALTER SKELTER" had been written on the LaBianca refrigerator.

That night I was interviewed by a television reporter. He pointedly asked me, "Do you think this case is connected to the other one?" He meant Tate. I told him, "I think it's more of a copycat case." I introduced that expression, and I've lived with it forever. It was a helluva mistake on my part, because it wasn't until much later that things would begin to fall into place.



On August 11 the police released William Garretson, who had passed a lie detector test. Garretson hadn't heard anything, says lawyer Barry Tarlow, who represented him. "The killers had no idea he was in the guest house." With seven people dead and the lone suspect cleared, fear consumed Los Angeles. A Beverly Hills sporting goods store sold 200 firearms in two days. The price of guard dogs rose from \$500 to \$1,500.

WARREN BEATTY, actor and director. He helped fund a \$25,000 reward for the arrest and conviction of the Tate killers. He is 72. This hit the movie community very deeply. On a 10-point scale it disturbed me at around a 27. Jay Sebring, Sharon, Abigail, and Voytek were friends of mine. It was something that happened, and no one knew why. Everybody was trying to come up with a reason. The collective response to these killings was what you might expect if a small nuclear device had gone off.

MARTIN RANSOHOFF, producer. Sharon Tate and Roman Polanski fell in love on the set of The Fearless Vampire Killers (1967), which was produced by Ransohoff, directed by Polanski, and starred Tate. He is 82. It was hideous. It was a terrifying experience for everyone who lived here.

MCGANN People in Hollywood were petrified. They didn't know what was going on. Everybody we talked to on the street was just afraid. They'd ask, "Are you making progress?"

News coverage was frenzied, much of it riddled with innuendo and inaccuracies. No one stumbled worse than Time. On August 22 it reported: "Theories of sex, drug and witchcraft cults spread quickly in Hollywood, fed by the fact that Sharon and Polanski circulated in one of the film world's more offbeat crowds.... Polanski, who was in London at the time of the murders, is noted for his macabre movies." The magazine also claimed: "Sharon's body was found nude...Sebring

had been sexually mutilated...[and Frykowski's] trousers were down around his ankles."

BEATTY In their rush to assess what had happened, some of the mainstream press brought the nature of Roman Polanski's movies into the nature of the crime and held the movies responsible. Roman was a total innocent. Neither his life nor his movies had anything to do with this. But because he'd made *Repulsion* and *Rosemary's Baby* he was made to seem responsible.

ANTHONY DIMARIA, Jay Sebring's nephew. Forty-three years old, he is an actor. The media were reaching and speculating. There were some really salacious things written about my uncle, Sharon, and Voytek. The press was practically butchering these people even as they were fresh in their graves.



MCGANN My initial thought was the drug angle. Sharon didn't use drugs. Abigail had done a little experimentation but not much. Jay Sebring smoked pot, but everybody in Los Angeles did at that point. Voytek, however, was involved in narcotics. He was a buddy of a Pan American airlines pilot. We thought the Pan Am pilot was flying in dope. In our first report, which I wrote over Labor Day weekend, I proposed several theories. One had a group going to the Cielo house to rob the occupants of drugs. They didn't intend to kill them, but they were seen either entering or leaving the residence by Steven Parent. They killed him, then they had to kill the others. Another theory was that a dope deal went bad, and a fight ensued. My report went to the chief of detectives, the chief of police, and my captain. On Tuesday we all got together and determined we had to eliminate each of these theories.

We went to Washington, D.C., interviewing people, and then all the way across Massachusetts. We flew to New York, We were eliminat-

ing suspects. Finally we told my boss that we needed to go to Jamaica. The Pan Am pilot spent a lot of time there. So we flew to Kingston, where we eliminated the pilot. We were back at square one.

Leno LaBianca was a heavy gambler. Initially detectives explored the possibility that loan sharks had ordered the murders. Then they looked into LaBianca's brief service on the board of a bank allegedly backed by mob money. They got nowhere. But they noted in one report: "In-





CHARLIE'S ANGELS:

[1] (from left) Susan Atkins,
Patricia Krenwinkel, and Leslie
Van Houten went to court in August 1970 with xs on their foreheads in solidarity with Manson, who had carved the letter x between his eyebrows. [2] Family members Lynette Fromme and Catherine Share outside the courtroom. [3] During the trial Manson shaved his head, and followers (from left) Catherine
Gillies, Kitty Lutesinger, Sandra Good, and Brenda McCann staged a vigil outside the Hall of Justice.



P PHOTO (1); AP PHOTO/DAVID F, SMITH (2); AP PHOTO/WAL

vestigation revealed that the singing group the Beatles' most recent album, No. SWBO 101, has songs titled 'Helter Skelter' and 'Piggies' and 'Blackbird.' The words in the song 'Blackbird' frequently say 'Arise, arise,' which might be the meaning of 'Rise' near the front door."

We had all the help from LAPD that we needed. Organized Crime did interviews for us. Intelligence did interviews for us. SID did interviews for us. There were hundreds of them. We were frustrated.



and Jerry Garcia came to ride there. And there were beautiful girls. For \$1.50 an hour you could climb mountain trails and look out over the San Fernando Valley. I was Mr. Spahn's right-hand man. I cleaned 16 stalls a day and handled the horses. It was a joy. Then Charles Manson and his people came and trashed the place.

BILL GLEASON, Los Angeles County deputy sheriff assigned to probe auto thefts. He is 77 and retired. Charles Manson and some of his group just showed up at the Spahn Ranch and started living in the movie sets. Most of the buildings were false fronts, but they made them into rooms. I thought they were just a bunch of hippies, but we started getting reports that members of the Straight Satans, a motorcycle gang from Venice, were going to the ranch on weekends and partying. The word was that they were trading drugs for sex with the women there. Some of the women were runaway juveniles who provided Manson with cash and credit cards stolen from their homes. We also had reports that members of the group were shooting a machine gun. The Manson people were also stealing and building dune buggies and driving them onto adjoining properties, creating a nuisance. A couple of nights before the raid, we hiked into the ranch and found a stolen, brand-new 1969 Ford and a stolen Volkswagen. That was the main basis for our search warrant-

to recover these vehicles and try to identify who stole them.

I really didn't pay much attention to Manson. We'd already taken most of the adults out, and everyone was saying, "Where's Charlie?" He was hiding under one of the buildings. The deputies had to go in and forcibly remove him. I arrested them one week after the Tate murders, but none of them said anything. Everybody just sat there.

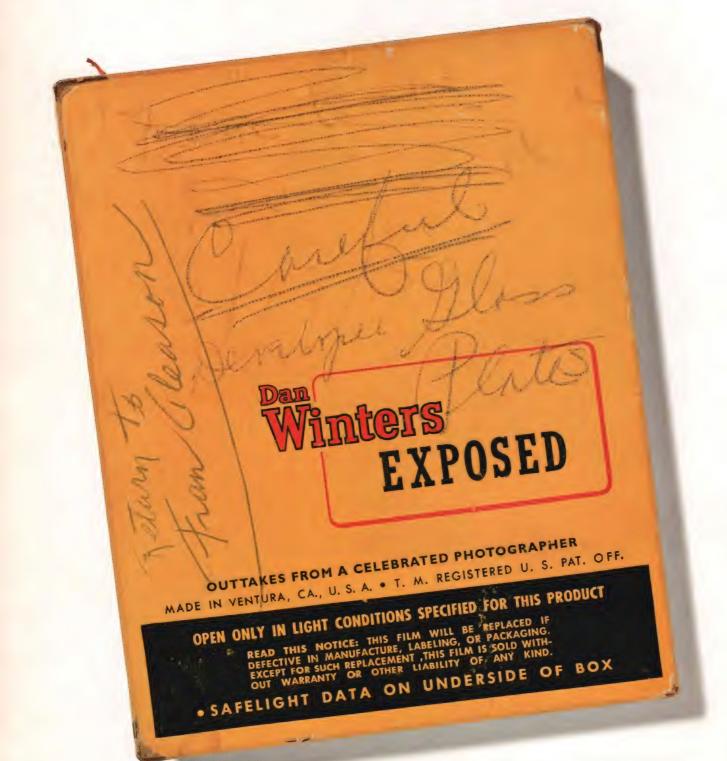
Because Gleason couldn't determine which member of Manson's group stole the vehicles, the district attorney did not file charges. Within two weeks Manson and most of his followers had departed for a hideout in Death Valley.

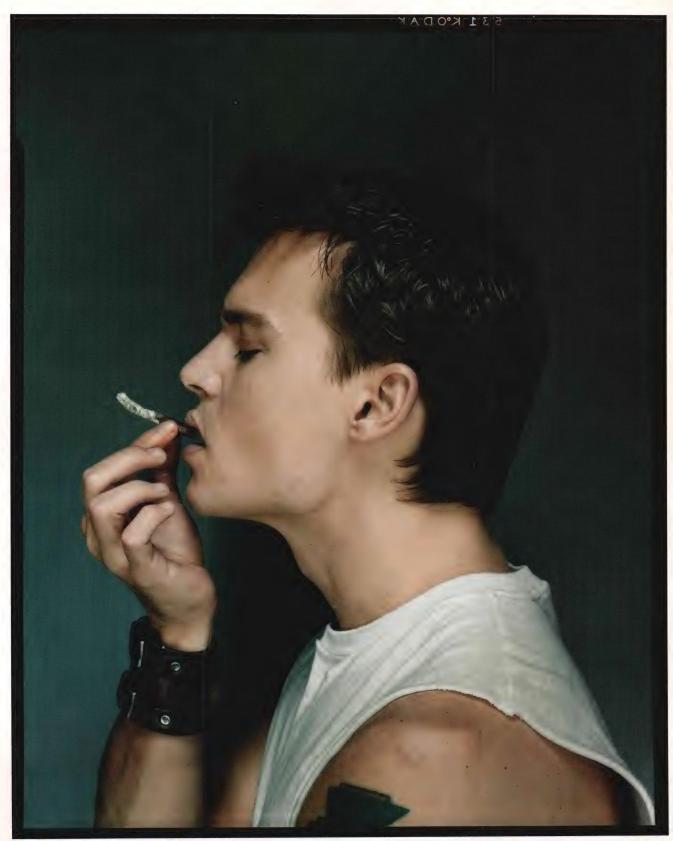
Barker Ranch was just another place out in the desert. It had been nice at one time. It's stone and stucco, and there's a fence around it. It sits up on a hill, and you can look down into Death Valley. But by 1969, it was abandoned and pretty run-down. A grandmother of one of the girls in Manson's group owned the adjoining property, Myers Ranch. The girl told Manson, "There's this place [CONTINUED ON PAGE 149]

V. MINED ORBETHITY

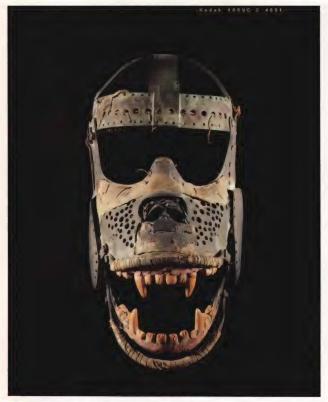
At 6 a.m. on August 16, Los Angeles County sheriff's deputies descended on the 200-acre Spahn movie ranch in Chatsworth and arrested 27 people. For 40 years shoot-'em-ups like The Lone Ranger had been filmed there, though by the mid-'60s, the blind and aging owner, George Spahn, was making his living from city folks who drove up Topanga Canyon Boulevard to ride horses.

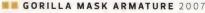
JUAN FLYNN, Spahn ranch hand. Sixty-five years old, he is retired after a career as a miner and heavy-equipment operator. I came back from serving in the infantry in Vietnam and in 1968 went to work at Spahn Ranch for \$2.50 a week. I loved the place. It had the most beautiful trails. It had horses, ponies, and a goat. There were red foxes, red-tailed hawks, and peregrine falcons. Marvin Gaye, Lou Rawls,





"JOHNNY IS AN INVENTIVE COLLABORATOR. I PAUSED THE SHOOT TO TAKE CARE OF A TECHNICAL ISSUE, AND HE NURSED THE ASH INTO THIS RIDICULOUS LENGTH. WE STARTED SHOOTING, TRYING TO SEE HOW LONG IT COULD GET."



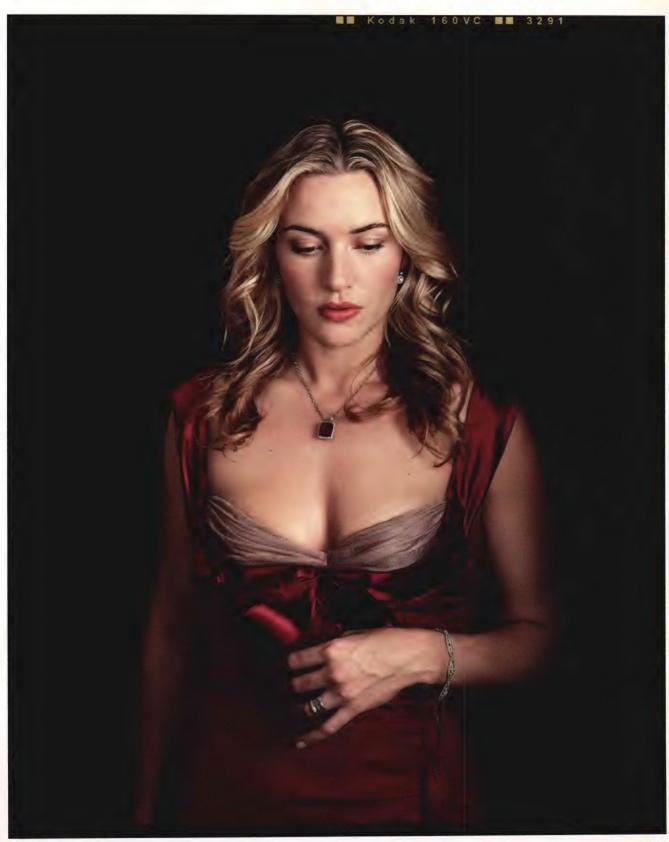




FRED ROGERS'S SWEATER 1998

VERY NOVELIST HAS LOST A MUCH-LOVED CHAPTER TO AN editor's discretion, every photographer a favorite image to an art director's cut. They reside for a time in limbo until a book or a magazine or a gallery ushers them into public view. During the 20 years that Southern California-born Dan Winters has photographed for Los Angeles, Rolling Stone, The New Yorker, Esquire, Texas Monthly, and Vanity Fair, it was just part of the process, that growing number of the unseen. Still, he has to admit to a clap of joy when the recent publication of Dan Winters Periodical Photographs (Aperture, 156 pages, \$49.95) put eyes on them. "I secretly revel in editors seeing the images," says Winters, "and their looking in the back of the book to find out whom it was shot for and thinking, 'Why didn't we use

this?'" Each photograph also brings with it a memory: how during an assignment near MacArthur Park he glanced over at a 1920s building—the Asbury apartments—and the light around it glowed. That with every hour he spent with Fred Rogers his admiration grew, that the days with the legendary TV figure were among the happiest of his life. These images and others will be exhibited at a Fahey/Klein Gallery show, *Periodical Photographs*, from July 30 through September 5. // ANN HEROLD



"AT THE BEGINNING OF OUR SESSION, I TOLD KATE THAT SHE SHOULD NOT FEEL LIKE SHE WAS EXPECTED TO PERFORM, THAT I HAD NO GRAND CONCEPT. I ASKED HER TO GET QUIET, AS I WOULD DOCUMENT THE QUIET."



TOM WAITS 2002

"TOM IS ONE OF MY HEROES. IN HIS HOTEL ROOM I NOTICED THAT WE WERE BOTH IN THE MIDDLE OF THE SAME BOOK. WHERE DEAD VOICES GATHER BY NICK TOSCHES. I WAS FURTHER ALONG, AND I MADE SURE NOT TO DIVULGE THE STORY."



RCA FILM PROJECTOR 2001



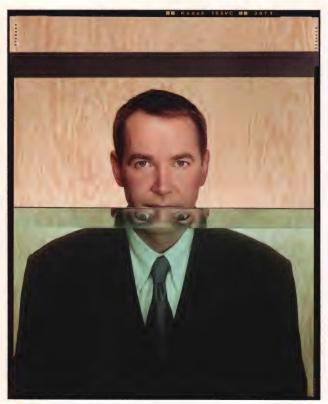
DJIMON HOUNSOU 2005



CHRISTINA RICCI 1999



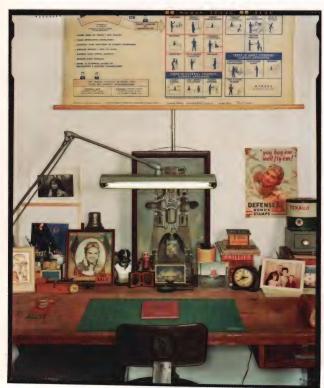
ME ASBURY APARTMENTS 1997



JEFF KOONS 2000



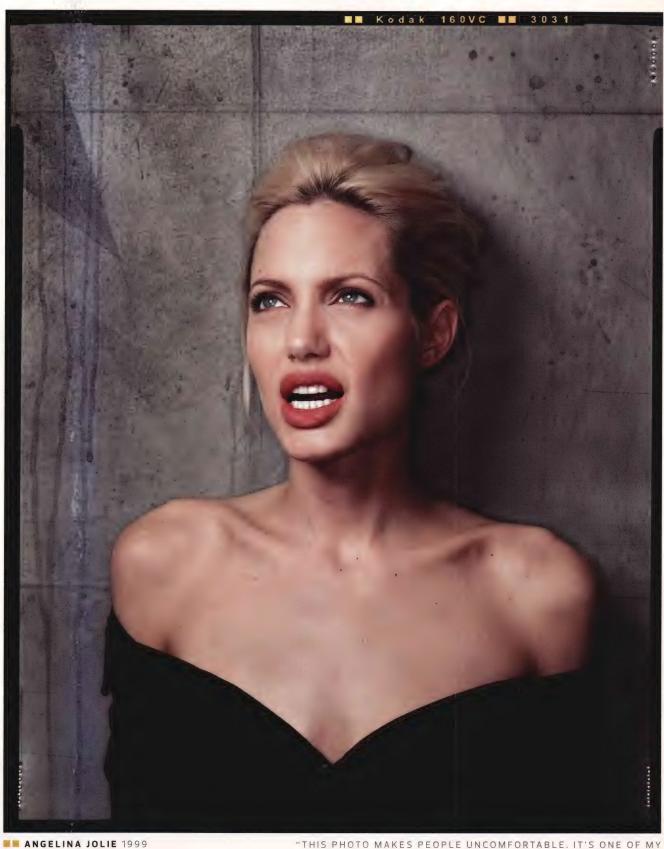
CAR ENGINE 1997



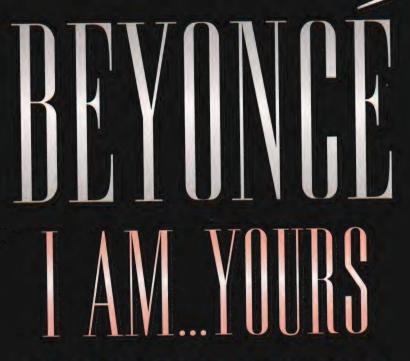
WINTERS'S DESK 2006



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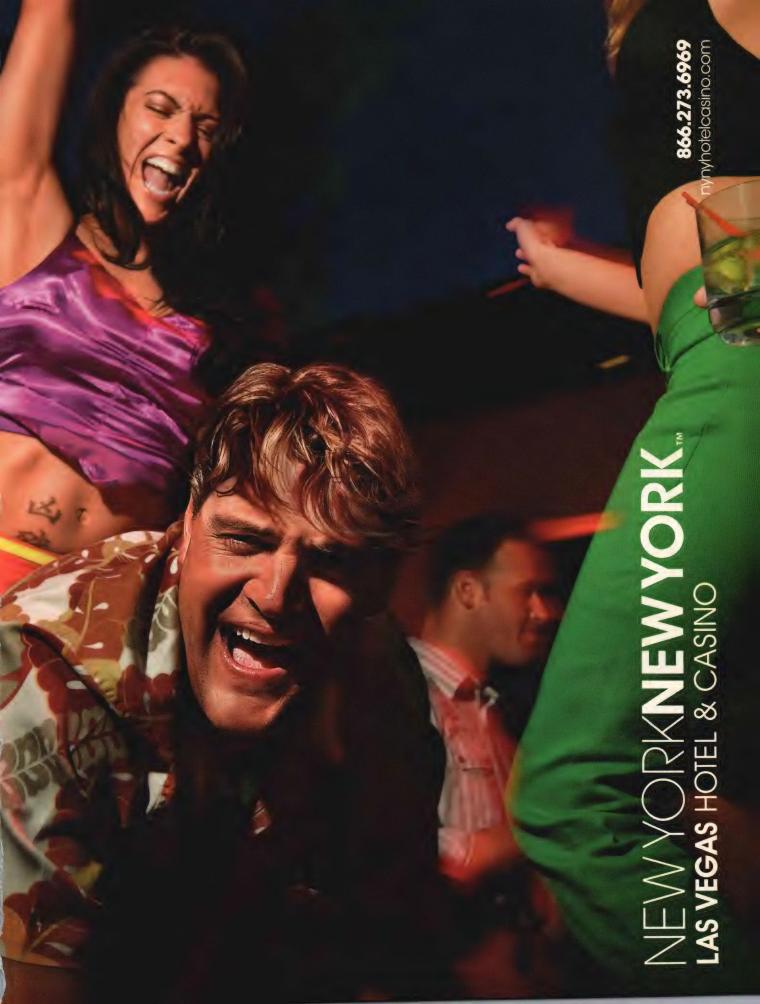
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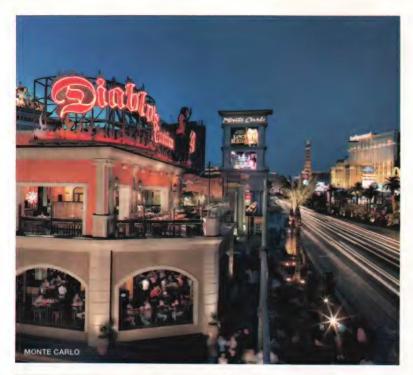
New York City is known throughout the world for its excitement and sophistication. Guests of New York-New York experience that unique style combined with the intense energy only Las Vegas can provide.

That energy pulsates in the recently remodeled 84,000-square-foot contemporary casino floor where tables and state-of-the-art slot machines offer a variety of gaming action. The new Center Bar on the casino floor allows guests to experience a night out on the town while never leaving the heart of the action. Patrons can choose between gaming and casual conversation while watching sporting events at the bar, or opt for a more intimate nightlife experience by selecting elite bottle service in the lounge.

The sexy nightclub ROK Vegas mesmerizes club-goers with riveting mashups, rock-inspired imagery, and an exclusive outdoor VIP lounge overlooking the exciting Las Vegas Strip. New York-New York also offers Zumanity, The Sensual Side of Cirque du Soleil, a seductive twist on reality that makes the provocative playful and the forbidden electrifying.

New York-New York dining caters to the vast array of Las Vegas travelers. For authentic Irish fare try Nine Fine Irishmen, a unique pub featuring Irish food, drinks, song, and dance. The authentic Italian of Il Fornaio and classic steak experience of Gallagher's Steakhouse are among the many other signature dining options while numerous casual eateries can be found when strolling through the reproduction of Greenwich Village.

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Disney's The Lion King at Mandalay Bay

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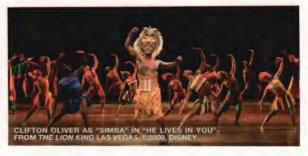
One of L.A.'s most beloved musical productions has returned to the West Coast. Disney's The Lion King has roared into Las Vegas and is now celebrating its premiere at Mandalay Bay Theatre, its second permanent home in the U.S.

The Lion King continues to amaze, with astounding visuals that make this a show you'll remember forever. You'll marvel at the breathtaking spectacle of animals brought to life by award-winning director Julie Taymor, whose genius is on display with detailed costumes, carved masks, and extraordinary makeup. As you see gazelles leaping across the stage, thousands of wildebeest stampeding through the canyon, and Timon hanging precariously above a waterfall, you'll be transported to the African savanna. Let your imagination run wild at the Tony Award-winning sensation. The New York Times says, "You will gasp again and again at the visual majesty of the show. ... There is simply nothing else like it."

And now, for a limited time, Los Angeles magazine readers have special access to a great hotel package and ticket offer to The Lion King. Starting at just \$216, you can receive two nights at Mandalay Bay Resort, two tickets to The Lion King, complimentary child admission to Shark Reef Aquarium,

and a \$100 cabana credit. Visit www.mandalaybay.com/TLKLAM or call (877) 632-7000 and use code PDISNY8. Some restrictions apply, call or visit the Web site for more information.

Las Vegas's CityLife says, "The Lion King has no equal on the strip." For more information on the newest show on the Las Vegas Strip, visit www.lionkinglasvegas.com.

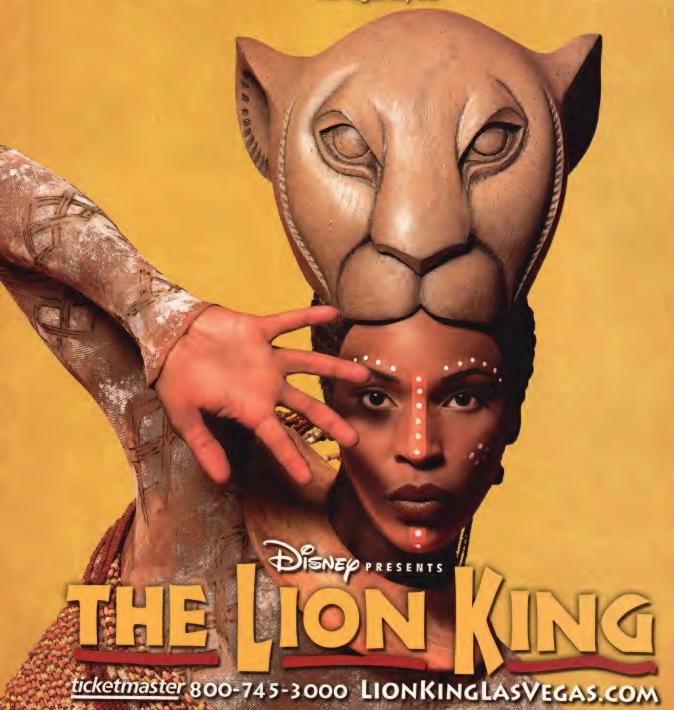


The Lion King at Mandalay Bay 3950 Las Vegas Boulevard South (877) 632-7800 www.mandalaybay.com/entertainment/lionking.aspx

"THE LION KING HAS NO EQUAL ON THE STRIP!

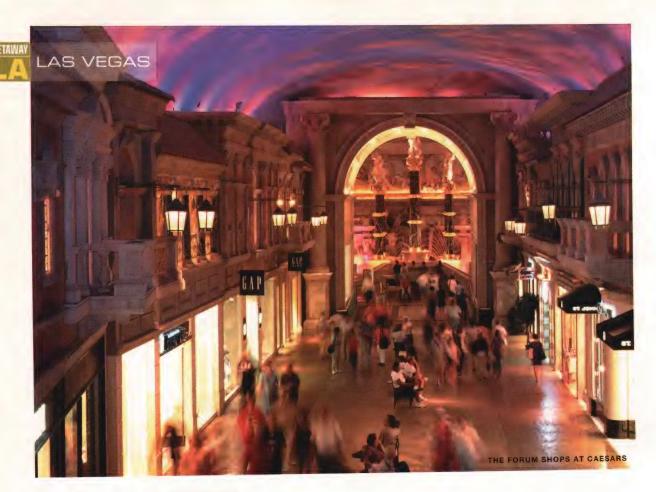
IT'S GORGEOUS, BRIGHT, AMBITIOUSLY STAGED,
ARTFULLY REALIZED AND WHOLLY TRANSPORTING."

- Las Vegas City Life



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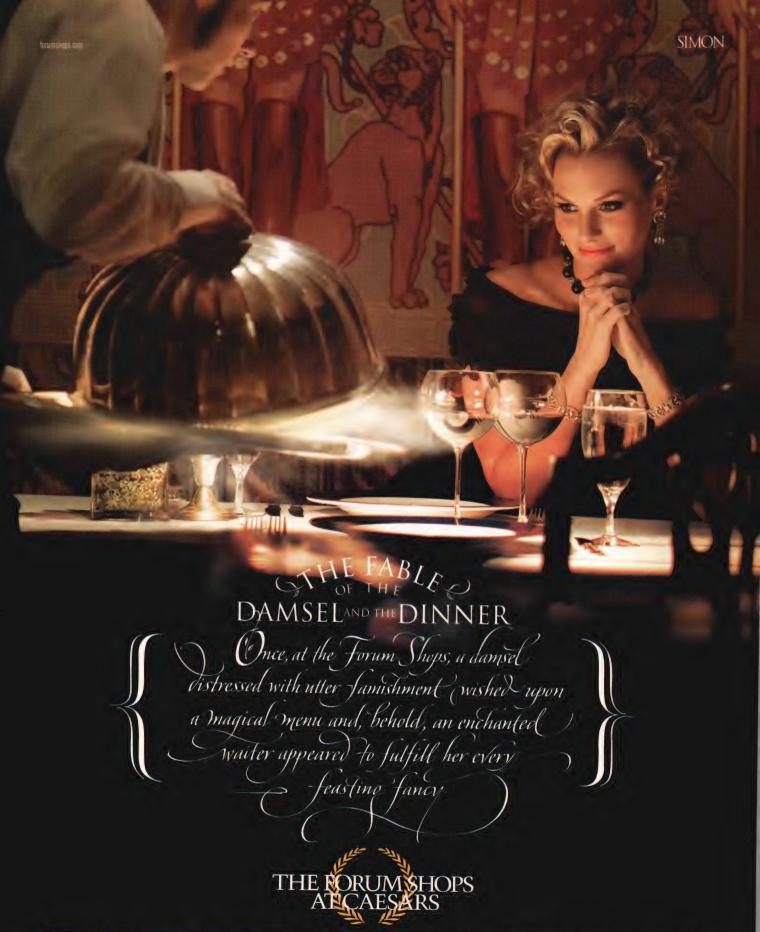
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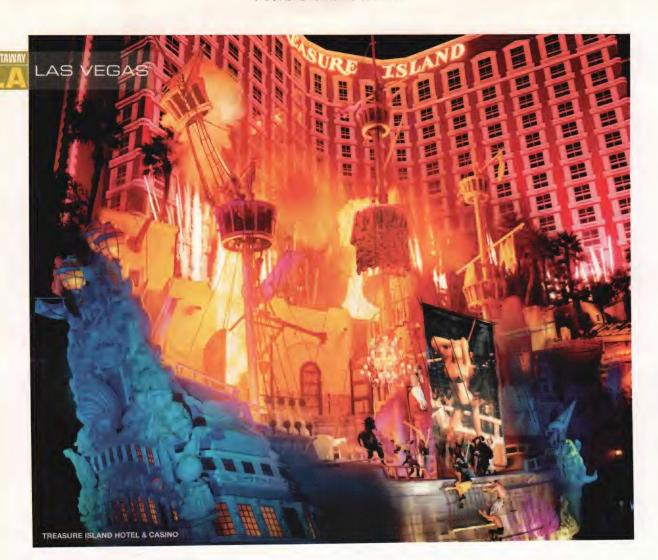
The Forum Shops at Caesars

Years ago, gaming was the key attraction of Las Vegas. But today there's so much more. Few cities have the star power that Vegas does. Even food has become quite a production as the city once known for bargain buffets and prime rib specials now boasts more celebrity chefs than showgirls. But the most impressive change Vegas has undergone is the shopping, as malls infuse the retail experience with hefty doses of Oscar-worthy drama. More than showcases for clothing, shoes, cosmetics, and gadgets, Las Vegas shopping centers have become like theater spaces inspired, in large part, by the opening of The Forum Shops at Caesars.

What's made The Forum Shops so iconic? Well, for starters, you can't beat the location just north of the "Four Corners" where Las Vegas Boulevard meets Flamingo—one of the most famous intersections in the world. Once inside, shoppers find a magnetic formula of theme design, high fashion, and gourmet food that draws tens of thousands of people daily. The mall sets the stage for an intriguing retail adventure. Its interior is fashioned after an upscale Roman streetscape, with cobbled walkways, open piazzas, Roman-style storefront facades, and a trio of grand marble fountains—two of which have animatronic statues that rumble to life with special effects. Above it all, the barrel-vaulted ceiling, painted to resemble a Mediterranean sky, morphs every hour to reflect day, dusk, nightfall, and sunrise.

Recent store openings include Y-3, 7 For All Mankind, Balenciaga, Swarovski, Peter Lik, Pandora, Oro Gold Cosmetics, and Kush Fine Art Gallery. Opening soon is Love G&P by Juicy Couture.









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Dine

REVIEW

Ciao Hounds

Mixing old school and new, **Cecconi's** and **Bottega Louie** prove that there's more to them than just good looks **BY PATRIC KUH**

George Hamilton walks into Cecconi's. Tanned (of course) and relaxed, he is about to sit at a center table in the crowded courtyard when from within the restaurant a guy yells, "George, George!" The man is going for it, pulling on some frayed thread that links him to the actor. Hamilton ignores him, though, and the man sits back down, unheard, unheeded, unseen, and in the unspoken but shared estimation of those who have witnessed the moment, snubbed.

That's the way it is at Cecconi's, where the burrata is fresh and the weight of the silverware recalls the elegant Italian hotels on the Amalfi coast. Newspapers and the trades are displayed by the entrance, and although eyes might peruse the headlines, they hungrily scan the room. As rarefied as Cecconi's seems, it's part of a mini trend. I'll call it blinging up Nonna. Bottega Louie, which opened recently on the ground floor of a cast-iron jewel downtown, has the same moneyed look (a gilded hostess desk fit for Visconti), an equally excitable crush of people, and what appears at first to be a boilerplate Italian menu. Chicken brodo, pasta with bolognese sauce, eggplant parmigiana—each outfit has gone down the checklist, marking off the standards.

The twist is that both are good. The Italian trappings (hanging gourds of fontina at Cecconi's, festive pastry boxes waiting for cannoli at Louie) as well as the classic menu items are no more than mood setters. Lurking in that sheath of tradition are two highly choreographed restaurants, each continuously open more than 12 hours a day. They are spots where you can gird yourself in the morning with a frittata and black coffee, step out of your routine midday with fried

calamari, and immerse yourself in a scene at night sipping a limoncello. If there's a conceptual difference between the two, it's that Cecconi's, with its air kissing and table-hopping, tilts toward class, while Bottega Louie, with its cavernous dining room, skews toward mass.

Despite the trades by the entrance, Cecconi's isn't a movie people's restaurant. You don't actually find movie people who have two hours to spend on lunch. You're much



more likely to find them at Lemonade, looking haunted and rushing a salad, than here. Its location in what was Mortons, a former power spot, carries some residue, but the crowd is more about having money than doing business. Aston Martins are parked out front, the men have the kind of rigorously maintained haircuts that cost hundreds of dollars, and the air is so laden with expensive moisturizer that I've benefited from facial treatments while doing little more than sipping a Soave at the bar.

The original Cecconi's is in London's highrent Burlington Gardens. The spin-off on Melrose looks the same, down to the brass beer taps. Transplanting a restaurant usually doesn't bode well, but knowing that Mirko Paderno is manning the store helps allay concerns that one is going to get a rehash of what works somewhere else. A native of Milan, Paderno has been alternating between hip and heartfelt restaurants for much of the past decade. At the Ashton Kutcher-backed Dolce, he valiantly went forth with some stellar risottos, but they ended up being plowed under by the buzz. At All' Angelo, also on Melrose, he was able to reach profound depths with his cooking. On occasion he made a radicchio-only menu, using every variety from the ubiquitous chioggia to the rare speckled catelfranco and the puntarelle (practically wild chicory); it was so outrageously accomplished that with a little sea fog and a few bars of Mahler's Fifth, one could have been transported to the Venetian lagoon.

At Cecconi's, Paderno splits the difference between scene and sincerity. Not obsessed with authenticity but not satisfied with the vague generalities above which many Italian restaurants never rise, Cecconi's is true to a false version of Italy. In its DNA are Cipriani and Harry's Bar, those venues where the



REVAMPED: Cecconi's took over the old Mortons space in February

American bar of the 1950s came together with some of the more expensive Italian customs to form a timeless genre in which the waiters were sharply turned out, the gamberi were iced, and the food was light enough to not burden any traveling heiress. A bit of make-believe, yes, but the wonderful thing about Cecconi's is that it demonstrates how a talented chef can lend personality to even the most well-established protocols. The crisp asparagus spears give zing to the creamy burrata, the grilled octopus is assertively charred, the golden baked gnocchi with a lush Gorgonzola sauce has a head-snapping immediacy, and the anchovy buried in the side dish of wilted escarole has a forthright bite. Plenty of pristine tartares are on the menu, too, but the lack of stews and guanciale and braised

dishes adds up. The technique is there; the robust earthiness that serves as the cornerstone of the Italian table is not. This is polite food that can verge on the genteel.



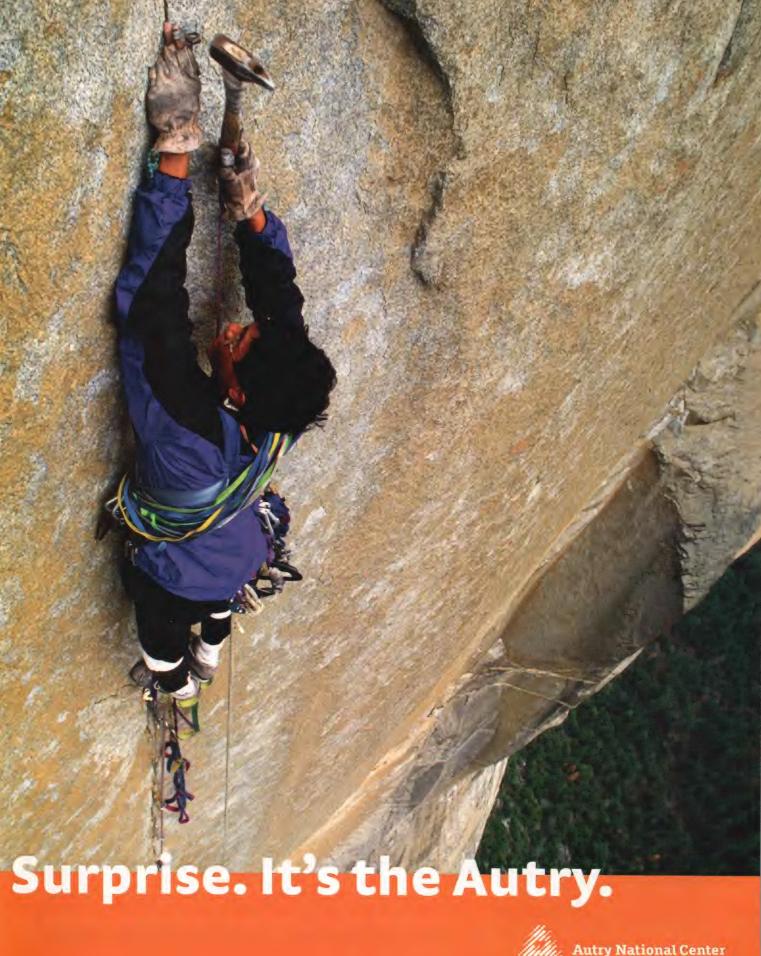
If Cecconi's seems lifted from another era, Bottega Louie seems trucked in from another city. In the evening its panoramic windows glowing at the base of the gorgeous Brockman Building make it look like a trophy of East Coast or Midwestern urban revitalization; the place could be inside the Loop rather than at 7th and Grand. While the lofts above the business are empty (the developer went bankrupt), you'd never know it from the animated atmosphere at street level. Bottega Louie is not only a restaurant but a bakery, market, and patisserie in one. Whether anybody needs overpriced Bonne Maman jams or containers of limited-edition sea salt is questionable, but the rows of jars and bottles and colorful macarons contribute to the tableau of friends waiting to be seated at the tufted banquettes under a soaring white ceiling.

In the open kitchen, chef Sam Marvin and a corps of betoqued cooks labor to keep up with the commotion. Marvin has come into his own with the endeavor. Though his roots in L.A. run deep—he was a line cook at the original Patina with the likes of Josiah Citrin and Raphael Lunetta, and he was executive chef at the briefly reincarnated Le Dôme—

Cecconi's

8764 MELROSE AVENUE // WEST HOLLYWOOD

BEST DISHES: Grilled octopus with lemon and olives, burrata with asparagus, baked gnocchi "Romana," grilled Santa Barbara prawns. WINE LIST: Short but decent Italian wine list; plenty of Mumm Cordon Rouge on ice; full bar. ATMOSPHERE: Animated. NOISE LEVEL: Comfortable. KID FRIENDLINESS: They have to be on their best behavior. PRICE RANGE: \$6 (vegetable sides) to \$32 (rack of lamb). HOURS: Breakfast, lunch, dinner: Mon.–Wed., 7 a.m.–midnight; Thu.–Sat., 7 a.m.–2 a.m.; Sun., 8 a.m.–11 p.m. PARKING: Complimentary at breakfast and lunch, \$8 at dinner. RESERVATIONS: Required except at the bar. CREDIT CARDS: AmEx, Diners Club, MasterCard, Visa. CONTACT: 310–432–2000 or cecconiswesthollywood.com.







this is his most surefooted effort. Here he and his business partner, Daniel Flores, have launched a venture that is as focused on its food (to research pizza Marvin went all the way to Frank Pepe's in New Haven) as it is on its ultimate goal: to roll out several more if this one succeeds.

Open from 6:30 a.m. to 11:30 p.m. seven days a week, Bottega Louie is a vast operation. There's something joyfully democratic about it, with people in thin arty glasses alongside office workers taking a break from another lunch at the Yorkshire Grill. Yet the precision with which Marvin and his longtime executive chef, Christopher Goossen, imbue the offerings is remarkable. The soups are vital and nurturing. The pasta fagiole, the classic bean and pasta soup, is rich with cooked beans and pasta, which makes it dense and soulful. The chicken brodo is a golden broth full of vegetables and flavor. When he goes old school, Marvin is self-assured. The chopped salad is a thing of beauty, with garbanzos, black olives, pepperoncini, and pepperoni in a sharp red wine vinaigrette. The clams oreganata are steamed to order, then covered with a mix of chopped herbs and bread crumbs moistened with cooking broth and olive oil so that they are yielding and soft when browned under the salamander.

Given that the restaurant regularly serves a thousand customers a day, steaming and breading clams to order indicates an impressive level of detail. Both the side of green beans and the antipasto of white beans and shaved onion have the bright notes of something just made. Often, however, that volume has a price. It doesn't usually show up as a lack of flavor in a dish but as dead time between courses. Things tend to come off the tracks once every meal. When you're a traditional Italian joint serving breakfast, small plates, and à la carte pizza, with a to-go business on the side, that will happen. Even dishes conceived with volume in mind and designed to require no assembly, like fish cooked in parchment paper,



MAINE LINE: Cecconi's lobster spaghetti

take aeons to arrive. I don't think a customer should ever be kept waiting for a dish that demands nothing more than flinging a package in an oven when an order comes in.

Judging by the ice cream scoops served in soup bowls at both restaurants, neither chef is overconcerned with the rituals of dessert (though the Meyer lemon tart at Cecconi's and the crêpes suzette at Bottega Louie do make some amends). I've found myself wondering whether the ho-humness was in fact a symbol of a conceit that had been exhausted. Did it take so much effort to transform the beloved Italian restaurant into an arena for every minute of the day that there was nothing left at the end? Even a little cookie in the ice cream would have been nice.

It's a small point, but these restaurants are about fantasy; to have the conceit collapse like that is to catch an unwanted glimpse into the engine room, where it's all about volume, price point, and expansion plans. But the moment also highlights how much the pair get right. Here we have a spinoff and a prototype for other spin-offs. They are formulaic-most Italian restaurants in America are-but they're not cynical. That's what I like about Cecconi's and Bottega Louie. They may not be the expression of a culinary vision. Still, in the great Italian tradition they draw from, the interaction was never meant to be between chef and customer but among people sharing a meal.

Bottega Louie

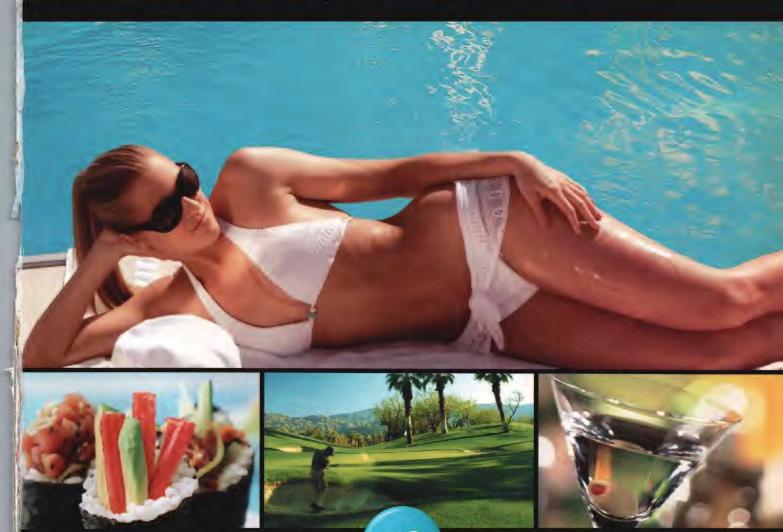


700 SOUTH GRAND AVENUE // DOWNTOWN

BEST DISHES: *Pasta fagiole*, white beans and red onions, clams *oreganata*, chicken with herbs and roasting juices. **WINE LIST:** Small, mostly Italian wine list; several beers on tap, including Pilsner Urquell; full bar. **ATMOSPHERE:** Festive. **NOISE LEVEL:** Almost uncomfortably loud. **KID FRIENDLINESS:** They'll love the pizzas. **PRICE RANGE:** \$6 (small side plate) to \$40 (osso buco). **HOURS:** Breakfast, lunch, dinner: Mon.–Fri., 10:30 a.m.–11:30 p.m. Brunch: Sat.–Sun., 8 a.m.–3 p.m. Market: Mon.–Fri., 6:30 a.m.–9 p.m.; Sat.–Sun.: 8 a.m.–9 p.m. **PARKING:** \$8. **RESERVATIONS:** Recommended. **CREDIT CARDS:** Amex, Diners Club, Master Card, Visa. **CONTACT:** 213–802–1470 or bottegalouie.com.

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TheList

> EDITED BY LESLEY BARGAR SUTER

DOWNTOWN & MID CITY

CAFÉ PINOT ★

This kitchen has perfected its high-protein lunchtime salad (the hanger steak is a favorite). The dinner menu's crisp chicken breast with fries and veal breast with root vegetables define Cal-bistro standards. The surroundings, however, take precedence, with the terrace blending into the cypresses and gardens of the Central Library. One of L.A.'s best restaurant patios is a public one. >> 700 W. 5th St. (213–239–6500 or patinagroup.com). L Mon.-Fri., D nightly. Full bar. California

CHAYA DOWNTOWN ★

The mishmash of colorful plastic objects (scissors. Tupperware lids, et cetera) that makes up the chandelier at Chaya Downtown seems to reflect the minichain's eclectic menus, which can offer everything from pappardelle bolognese to a crunchy dragon roll to Moroccan-style roasted lamb. But different dishes are featured at each Chaya outpost. The ones here, we would argue, are the freshest yet. Crudo preparations include tai snapper with kumquat-chili relish and Scottish salmon with pickled fennel. House-cured, ruby red duck prosciutto is paired with shavings of petit basque cheese. The flesh of a whole orata is rubbed with Tuscan herbs and roasted until flaky. With such a broad menu, not all dishes can be a specialty; pastas are a low point. The Chaya folks have a knack for creating a happy hour scene, and the outdoor patio buzzes come quitting time. >> 525 S. Flower St. (213-236-9577 or thechaya.com). L Mon.-Fri.; D Mon.-Sat. Full har, Euro-Asian

CHURCH & STATE *

Walter Manzke—briefly the chef at Bastide—has taken the helm at Church & State, a delightful contemporary bistro from Cobras & Matadors owner Steven Arroyo. The fries—served with classic *moules marinière*, well—seasoned steaks, or à la carte—are now cooked in decadent lard. The crust on the smoky caramelized onion and bacon *tarte* has achieved the ideal balance of crispness and butteriness. The service could be stepped up, but those romantic Edison bulbs overhead cast a forgiving glow on just about everything, w 1850 Industrial St. (213–405–1434 or churchandstatebistro.com). L Tue.—Fri.; D Tue.—Sat. Full bar. French Ristro

CIUDAD **

We would come for the *caipirinhas* and live Latin music alone. You can get just as strong a buzz, though, from your plate. It's in the chocolaty smoke of the cayenne-rubbed pork chop, the citrus snap of the Peruvian ceviche, and the flan that makes vanilla seem anything but. With this amalgam of flavors from Spain and Latin America, Mary Sue Milliken and Susan Feniger continue to bring a fiery alternative to downtown dining. >> Union Bank Plaza, 445 S. Figueroa St. (213–486–5171 or ciudad-la.com). L Mon.-Frl.; D nightly. Full bar. Latin

CORKBAR

With more birch than an IKEA store, a de rigueur exposed duct ceiling, and enough decorative wine bottles to give Kiefer Sutherland's backseat a run for its money, it would be easy to dismiss Corkbar

» SMALL BITE

The Getty Center and Villa are hosting classes this month that explore the history of cultures through food and wine. Go to getty.edu.



» New This Month: Minestraio *

Gino Angelini's La Terza, the spiffed-up companion to his renowned Angelini, has been reimagined as a family-friendly dining room. House-made pastas are the focus (there are gluten-free and whole wheat entries, no less), and the menu, rounded out by a few basics—steak, fish, rotisserie chicken—is printed on the paper place mats. The simplicity's deceiving: Angelini doesn't do ordinary. Along with a traditional tagliatelle bolognese (above) he offers buttery agnolotti stuffed with tender osso buco and capellacci with butternut squash. Desserts, like the nonna cake and panna cotta, are holdovers from La Terza. Some things shouldn't be messed with. >> 8384 W. 3rd St., West Hollywood (323-782-8384 or minestraio.com), L-D daily, Beer and wine. Trattoria \$\$\$

as all show. But downtown's latest wine bar-cum-restaurant has substance. An extensive by-the-glass and bottle menu is exclusively Californian, and the food ranges from adventurous tapenades to grilled cheese with a snappy sherry-onion marmalade to a banana bread pudding that goes down smooth with a late-harvest viognier from Lodi. >> 403 W. 12th St. (213-746-0050 or corkbar.com). L-D daily. Beer and wine. California

DRAGO CENTRO **

The food is a mix of northern and southern styles. Venison carpaccio with walnuts is elemental, and grilled artichokes, Belgian endive, and pistachios make for a triumphant salad. The star of the handmade pasta menu is the buckwheat pizzoccheri tossed with cabbage, potatoes, fontina, and sage cream. Mains include crispy skate with balsamic and roasted squab stuffed with focaccia. >> 525 S. Flower St., Ste. 120 (213–228–8998 or dragocentro.com). L Mon.–Fri.; D Mon.–Sat. Full bar. Italian

MAGNOLIA

The Hollywood favorite has taken a cue from, well, everyone and opened a branch downtown. In keeping with the LA Live-era design scheme, the look is sleek and gray. The menu is identical to the Hollywood location, which is to say it's composed of fine, if uninspired, preparations of classic dishes: grilled artichoke with citrus aioli (hit), roasted root vegetable salad with lemon vinalgrette (hit), turkey burger on sesame seed bun (miss). Short ribs, strip steak with french fries, roasted free-range chicken, and rigatoni bolognese round out the entrées. One more hit: the front and back patios at happy hour. >> 825 W. 9th St. (213–362–0880 or magnoliala.com). Also at 62661/2 W. Sunset Blvd. (323–467–0660). L-D daily. Full bar. American

NICKEL DINER

This may forever be known as the place that brought the bacon doughnut to L.A. It's not surprising that the pastry

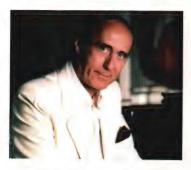
HOLLYWOOD BOWL

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chef has worked with Thomas Keller, but what makes this newfangled downtown diner even more special is the cumbersome-yet-juicy burger, the spicy barbecued pork hash, the selection of old-timey soda pops, the crispy-edged buttermilk pancakes, and the painted sign that boasts "this is the place." >> 524 S. Main St. (213-623-8301 or 5cdiner.com). B-L Tue.-Sun. D Tue.-Sat. No alcohol. Diner

PATINA ***

Being in the sweeping Frank Gehry-designed Walt Disney Concert Hall could give any place an atmospheric boost. But Patina's continued innovation and attention to detail remind us why Joachim Splichal has built one of L.A.'s stronger culinary empires. The menu reads like an encyclopedia of classic upscale dining: You can have caviar to start, followed by fole gras and lobster tail. Creative flourishes are evident in garnishes like a banana puree with curry emulsion, a vibrant sauce *vierge*, or a sauternes sabayon, which push what could be stuffy to the sublime. ** Walt Disney Concert Hall, 1415. Grand Ave. (213–972–3331or patinagroup.com). L Tue.-Fri.; D nightly. Full bar, Cal-French

RIVERA ***

Surveying the Spanish–speaking world with whimsy and insatiable curiosity, John Sedlar has created one of the most imaginative and provocative restaurants in all of L.A. The tortillas florales—pressed with pansies and sage—come with "indian butter," what Anglo California used to call guacamole. The banana-leaf braised pork shoulder of the cochinita pibil, cooked 17 hours, honors the Yucatán classic while expanding on it with poached yams and radishes, Peruvian potatoes, and grilled scallions. Desserts such as the crepes with a mojito sauce are no less memorable. >> 1050 S. Flower St., downtown (213–749–1460 or riverarestaurant.com). L Mon.–Fri.; D Mon.–Sun. Full bar. Nueva Mexicana

WATER GRILL ***

Pre-theatergoers and post-boardroom suits flock here for seafood dishes accompanied by the likes of cumin-flavored spaetzle and candied tangerines. As adventurous as chef David LeFevre's presentations can be, the milder fish, such as barramundi and cobia, are never overpowered. Despite the warm woods and deco accents, the setting at times can feel corporate, but the raw bar, which has a half-dozen types of oysters in its broad selection, is rowdy come happy hour. Don't skip dessert. >> 544 S. Grand Ave. (213–891–0900 or watergrill.com). L Mon.-Frl.; D nightly. Full bar. Seafood

The Dining Guide

>> THESE LISTINGS are a guide to establishments reviewed and recommended by our dining critics and staff and have no relationship to any advertising in Los Angeles magazine. Visits are anonymous, and all expenses are paid by the magazine.

PRICE CLASSIFICATIONS are approximate and are based on a typical three-course dinner for one person, exclusive of drinks, tax, and tip; unless otherwise noted, these restaurants accept most credit cards.

KEY TO SYMBOLS

- *** Remarkable and extraordinary
- ** Boid and ambitious
- ★★ Distinctive and assured
- ★ Pleasant and satisfying

\$ INEXPENSIVE >> Meals under \$15 \$\$ MODERATE >> Mostly under \$25 \$\$\$ EXPENSIVE >> Mostly under \$50 \$\$\$\$ VERY EXPENSIVE >> \$50 and over

B: Breakfast L: Lunch D: Dinner

First Taste: An early look at a new restaurant. Further review is required before rating.

WE WELCOME your comments and suggestions. Please write c/o "Dine," Los Angeles magazine, 5900 Wilshire Blvd., 10th floor, Los Angeles, CA 90036; or e-mail us at letters@lamag.com.

LOS FELIZ & SILVER LAKE

BLAIR'S **

On a quiet stretch in Silver Lake, Blair's fills candlelit tables and casual bar stools with regulars and first dates. They gather for sweet potato gnocchi with wild mushrooms, pan-roasted hallbut with Spanish chorizo, and what could be the best short ribs in town. Doughnuts may be de rigueur on menus these days, but how many of them are made with Belgian Abbey ale and then dunked in toffee sauce? >> 2903 Rowena Ave., Silver Lake (323–660–1882 or blairsrestaurant.com). B-L-D daily. California

CANELÉ *

Chef Corina Weibel worked at Campanile and Lucques before opening her own restaurant, and you can see it in her dishes. A whole roasted branzino looks up from your plate alongside a bowl of fingerling potatoes, olives, and caper berries. The beef bourguignonne on a bed of eggy noodles is rich and fundamental. A butternilk biscuit topped with crème fraîche is filled with poached pears one day, figs the next. A token of thanks—a fresh—baked canelé, natch, at the door—sends customers on their way.

3 219 Glendale Blvd., Atwater Village (323–666–7133 or canele–la.com). D Tue.—Sun.; brunch Sat.—Sun. Beer and wine. New Mediterranean

LITTLE DOM'S *

At this spin-off of West Hollywood fixture Dominick's, Los Feliz locals come for high-end basics with a mix of northern Italian and California influences. A plate of roasted beets and burrata is bright but not transcendent. Meyer lemon pesto gives a nice edge to tuna crudo. A generous portion of grilled blue bass arrives with cavolo nero and baby yams. ** 2128 Hillihurst Ave., Los Feliz (323–661–0055). B-L Sun.-Mon.; D nightly. Beer and wine. Italian \$\$

RESERVOIR *

The bungalow that housed Netty's Is now Reservoir, where chef Gloria Felix works a menu of New American culsine. Among the starters are spicy mussels and a salad studded with blood oranges and hazelnuts. Mains include pizzas, pastas, and burgers, plus a choose-your-own-adventure menu (a trend we're not sold on yet): You select your protein (black cod, scallops, skirt steak, short ribs) and your "setup" (a base of Parmesan polenta with peas and chanterelles, perhaps). You'd better like your neighbor; the dining room is minuscule. Desserts and the wine list are ho-hum.» 1700 Silver Lake Blvd., Silver Lake (323-662-8655 or silverlakereservoir.com). D Tue.-Sun. Beer and wine. New American

HOLLYWOOD & MELROSE

AGO

Perfectly cooked pastas come piping hot at this sleek showcase (co-owned by Robert De Niro), and pizzas come direct from a brick oven. Entrées include the likes of monkfish with creamy polenta and baby rack of lamb.

38478 Melrose Ave. (323-655-6333). L Mon.-Fri; D nightly. Full bar. Tuscan

ALL'ANGELO *

Owner Stefano Ongaro has turned the upscale Italian ristorante into a more casual trattoria. Among the abbreviated selection of antipasti, cheeses, house–made pizzas and pastas, fish, and meats are delicate beef meatballs with ricotta and baby potatoes and Venetian–style spaghetti bigoli with pulled duck. Don't fear the medieval–looking meat slicer – from it comes all manner of charcuterie. >> 7166 Melrose Ave. (323–933–9540 or allangelo.com). L Fri.; D Mon.–Sat. Beer and wine. Italian

ANIMAL *

On their Food Network show 2 Dudes Catering, Jon Shook and Vinny Dotolo were known for their bold cooking and long locks. The loud style is in full effect at their new restaurant on Fairfax. The menu changes daily, the wine list weekly. Our meals included fried quall with grits, mahimahi with fava beans, and amberjack poke with harissa. Everything hit the mark, but nothing wowed. (Not to blaspheme, but is there such a thing as too much bacon?) Still, we're confident that with these two, we'll see our share of tri-

umphant dishes. >> 435 N. Fairfax Ave. (323–782–9225).
D nightly. Beer and wine. New American

CAMPANILE ***

Close to two decades in, Campanile endures—innovative, yet thanks to founding chef Mark Peel, true to its roots. His flavors are hefty: Duck, salmon, and prime rib are grilled on wood planks, crusted with tapenade, or braised with mushrooms; mussels are tossed with hot chorizo. The bread, from La Brea Bakery next door, is a feat; Nancy Silverton's pastry legacy lives on in dessert. Campanile's charm lies in its consistency, something of a luxury in this town. » 624 S. La Brea Ave. (323–938–1447 or campanile restaurant.com). L Mon.-Fri.; D Mon.-Sat.; brunch Sat.-Sun. Full bar. Cal-Mediterranean

CITRUS AT SOCIAL **

Chef Michel Richard has transplanted a reincarnation of his legendary Melrose restaurant into Social, Jeffrey Chodorow's nightclub-restaurant hodgepodge. The chef's impish playfulness is evident here: The Mosaic Carpaccio of "Surf, Turf & Earth" shows off a vibrancy of colors and delicacy of flavors. Chicken Faux Gras is an airy mousse covered with cucumber and parsley aspic. When the dishes don't work, the wordplay becomes annoying, But desserts-like a sleek version of a Kit Kat bar and a puffy meringue "mushroom" vacherin-reinforce the fun. 36525 W. Sunset Blvd. (323–337–9797 or citrusat social.com). D Mon.-Sat. Full bar. New California

COMME CA **

David Myers, who is also the chef-owner of Sona and Costa Mesa's Pizzeria Ortica, explores traditional brasserie food here with his characteristic eye for detail. The goat cheese is rolled in pistachios, giving a pert beetroot salad a sprightly touch; marrowbones are accompanied by a lusty oxtail jam. With white banquettes and a heat-seeking crowd nibbling on moules frites, the mood can be giddy, the ambience loud, but the food carries weight. >> 8479 Melrose Ave. (323-782-1104 or commeca restaurant.com). B-L-D daily, Full bar. Brasserie

THE FOUNDRY ON MELROSE **

Chef Eric Greenspan holds together his festive establishment—part restaurant, part social hall, and on weekends, part jazz club—with centrifugal force. The patio features an olive tree and a glass–fronted fireplace, and the menu pings around New American bistro cooking: soft–shell crab, sweetbreads, rabbit potpie, and pork belly. The atmosphere is buoyant and the kitchen uncompromising. A salad of radishes with tangerines has a springlike zest; crispy skate is gilded with saffron. The poached chicken with morel mushrooms and white corn can upstage the rock soundtrack.

7465 Meirose Ave. (323–651–0915 or thefoundryon meirose.com). D Tue.—Sun. Full bar. California

THE GOLDEN STATE

That the "beer float" hasn't become an NEW American staple is beyond us: A single scoop of gelato (courtesy of Scoops) bobs in a pint of pitch-black Old Rasputin Imperial Stout. This combination of cream, carbonation, and yeasty sweetness is served in a space that feels more like an Internet café than a gastropub and seems out of place among the babka-slinging bakeries on Fairfax. The hip crowd doesn't appear to mind. The menu is gussied-up ballpark classics-burgers and dogs with ingredients worth name dropping (Harris Ranch beef, Fiscalini Farms cheddar, Let's Be Frank grass-fed hot dogs) plus a few sandwiches (muffuletta, BLTA) and the occasional special. Pretty much required on the side: jalapeño-cabbage slaw, sweet potato wedges with aioli, and any of the rotating microbrews. >> 426 N. Fairfax Ave. (323-782-8331 or goldenstatecafe.com). L-D Tue.-Sun. Beer and wine. Gastropub

THE HUNGRY CAT *

Chef David Lentz's seafood spot has all the farmers' market ideals, cooking chops, and playful experimentation of his co-owner/wife's restaurant, Lucques—without the tablecloths. House-made chorizo with clams and fresh shell beans belongs at a beach bonfire. Seared black cod with green papaya and coconut rice finds the

» SMALL BITE

Time for a road trip. On July 9 to 12 the Central Coast Wine Classic, a nonprofit festival, celebrates the region's best pours with auctions, tastings, and dinners. Go to centralcoastwineclassic.org. savory side of tropical. The pug burger is exactly what a place with a superior list of microbrews needs: something big, juicy, and covered with bacon and cheese. The bar formulates cocktails that are at once a throwback and fresh. 3 1535 Vine St. (323-462-2155 or thehungry cat.com). L-D daily. Full bar. Seafood

KATSUVA HOLLYWOOD

Even slicker than the Brentwood Katsuya, this branch is more like a nightclub. The same photographic blowups of geisha eyes and lips are on the walls, and sushi knives are displayed suspended in Lucite. Katsuya Uechi—one of four master sushi chefs in the United States—offers pristine sushi and sashimi and glammed—up rolls and hot dishes like sake–steamed black cod. The waitstaff and chefs go out of their way in the friendliness department. \$\infty\$ 6300 Hollywood Blvd. (323–871–877 or sbeent.com). L Mon.—Fri; D nightly. Full bar. Also at 11777 San Vicente Blvd., Brentwood (310–207–8744). Japanese \$\$\$

With Loteria's clean lines, red-aproned crew, and brilliant white kitchen, chef-owner Jimmy Shaw is broadening the definition of a Mexican restaurant while sharpening the emotional pull of the food. Most dishes highlight the contrast of patient simmering and fresh salsas. The stewed chicken of the tinga de pollo, the tender carne deshebrada, the slow-cooked pork of the cochinita pibli—all have a lush, saturated quality. There are a few housekeeping details that need work (the flan is lackluster, and you may get three or more napkins), but this fits right in among our all-time favorite Mexican spots. № 6627 Hollywood Blvd. (323-465-2500 or loteriagrill com), B-L-D daily, Full bar. Also at Farmers Market, 6333 W. 3rd St. (323-930-2211). Mexican \$5

Suzanne Goin and Caroline Styne's restaurant has the snap of the new and the ease of the classical. Their converted carriage house is all masonry and wood, with a freestanding fireplace and bow-truss ceilings. The wine list drawn up by Styne is spot-on, with exquisite Madeiras and burgundies. Goin's cooking, Mediterranean in inspiration, flirts with the traditional repertoire. A deglazed shot

of honey vinegar sharpens the appetizer of sweetbreads with dates; rice soublise cut with whole-grain mustard ratchets the steamed striped bass from good to great. The panna cotta is made complete with a star burst of blood orange granita. The restaurant is gracious, timeless, and dare we say it, grand. >> 8474 Melrose Ave. (323-655-6277 or lucques.com). L Tue.-Sat.; D nightly. Fullbar. French-Mediterranean

MUSSO & FRANK GRILL

The oldest restaurant in Hollywood remains a dark, imposing landmark serving flannel cakes in the morning, short ribs at night, and the martini against which all others must be judged. The waiters are gruff, experienced, and perfect. Pure Raymond Chandler. >> 6667 Hollywood Blvd. (323–467–7788). B-L-D Tue.-Sat. Full bar. Continental

OSTERIA MOZZA/PIZZERIA MOZZA ★★★

The osteria is all dark hues, and its sommeliers wear Windsor ties; the adjoining pizzeria is bright and relaxed, with cooks behind the counter forming delectable pies. The restaurants are linked by the shared philosophy of Nancy Silverton and Mario Batali, the double threat behind this always crowded venture. Flavors build in increments toward full-throated generosity: Lemon zest and hazelnuts ramp up the power of the sheep's milk ricotta at the osteria's mozzarella bar; radicchio and escarole magnify the meaty tones of the guanciale on one of the more popular pizzas. » Osteria: 6602 Melrose Ave. (323–297–0100 or mozza-la.com). D nightly. Full bar. Pizzeria: 641N. Highland Ave. (323–297–0101 or mozza-la.com). L-D daily. Beer and wine. Italian

PROVIDENCE ***

Even more than elegant, this restaurant is real. The waiters are dressed in updated grill-room smocks, the walls are the color of wet sand, and co-owner and maître d' Donato Poto can be seen rushing across the dining room with a live octopus on a plate. Michael Cimarusti's cooking extracts every nuance from the sea. Spot prawns arrive freshly broiled, their flavor heightened by toasted rosemary; a smidge of jalapeño-soy gelée drapes the kanpachi, lending a piquant contrast; a haunch of roasted turbot is carved at able. Adrian Vasquez's desserts mirror the adroitness of Cimarusti's cooking—a homemade "lollipop" that bursts with blood orange juice offers just the right punctuation.
3955 Melrose Ave. (323-460-4170 or providencela .com), L Fri.; D nightly. Full bar. Seafood

The graffiti-like stick figures on the walls illustrate the point: This is a celebration of the world's humble street foods. Everything about the first solo restaurant for Susan Feniger (Ciudad, Border Grill) feels right for the time: the price (reasonable), the mood (playful), and the cuisine (far-flung treats served tapas style). Indian vada dumplings are gooey fritters with mint sauce and tamarind-flavored date chutney. Baby collard leaves act as wrappers for salty dried shrimp, peanuts, and hot green chiles. A wood-fired oven puts out roasted Egyptian fish and chicken kabobs. Have we had more profound curry? Sure. But to get all these exotic dishes in one upbeat spot, we're delighted. ** 742 N. Highland Ave. (323–203–0500 or eatatstreet.com). L–D daily. Full bar. International **\$

XIOMARA MELROSE ★★

The barman fashions one of the best *mojitos* In L.A. Xiomara Ardolina's restaurant conveys old Havana: Rugs are scattered with nonchalance; the walls sport pictures of the city. *Bacalaltos*, salt cod fritters, are a nod to Cuba's Basque and Gallego cultures; *ropa vieja*, shredded duck served over *manchego*–spiked polenta, pairs Italy and Spain; the fried rice with dried shrimp, ham, and ripe plantains illuminates the Chinese–Cuban cooking. » 6101 Melrose Ave. (323-461–0601 or xiomararestaurant.com). L Mon.–Fri.; D nightly; brunch Sat.–Sun. Full bar. Latin



LA CIENEGA & WEST HOLLYWOOD

ANGELINI OSTERIA ***

This minimalist spot mocks the stereotype of Angelenos as health-obsessed weenies. Gino Angelini, a native of Italy, embraces the honesty of the Italian table with his deceptively simple cooking. His sensibility for the sea is apparent in the breaded and broiled scallops, but he makes fine veal kidneys, too. Nothing here, however, moves as fast as the green lasagna. >> 7313 Beverly Blvd. (323–297–0070 or angeliniosteria.com). L Tue.-Fri., D Tue.-Sun. Beer and wine. Italian

A.O.C. **

In the place that helped usher in L.A.'s small-plates craze, the lighting is soft, the ceiling high, and the mood merry. Some prefer to sit at the wine bar; others opt for the charcuterie counter, where cooks slice all sorts of artisanal goodles. Suzanne Goin's gift is as evident here as it is at Lucques. A salad of escarole, radicchio, anchovies, and mustard dressing packs a delicious punch; the salt cod gratin has the intensity of that which is superlative. >> 8022 W. 3rd St. (323-653-6359 or aocwinebar.com). D nightly. Beer and wine. Small Plates

THE BAZAAR BY JOSÉ ANDRÉS **

Nightlife company SBE has partnered with Spanish celebrity chef José Andrés to bring us the Bazaar at the SLS Hotel. The avant–garde design by Philippe Starck divides the space into two arenas—Blanca and Rojo—but you can order from either menu regardless of where you sit. Blanca serves molecular gastronomy-influenced "modern tapas" that are better the less they try to mimic Spanish classics. Ottoman carrot fritters with pistachio sauce are plump marvels, but the tortilla de patatas "new way" is reduced to foam in a glass. The menu of standards at Rojo is exquisite. The ensaladilla rusa boasts an airy mayonnaise

that is able to support potato cubes, peas, and oll–packed tuna belly. The *croquetas* are sprightly bundles of chicken bound with bechamel and quickly fried. For dessert we recommend the flan, the smoothness of the custard juxtaposed with the bite of the caramel. >> SLS Hotel, 465 S. La Cienega Blvd. (310–246–5555 or slshotels.com). D nightly. Full bar. Tapas

BLD

Neal Fraser and the team at Grace have a concrete-casual operation just up the street. Like the name says, it serves breakfast, lunch, and dinner. The brioche French toast is dry and fluffy. There are loads of sandwiches (braised pork, short rib) and salads (albacore, hanger steak). Service is sometimes slapdash—or Freddy Krueger is cutting up the broiled grapefruits in back. >> 7450 Beverly Blvd. (323–930–9744 or bldrestaurant.com). B-L-D daily, Full bar. American

BLT STEAK **

A meal at New York chef Laurent Tourondel's first L.A. venture begins with a small jar of warm chicken liver served with slices of pain rustique, followed by softball-size Emmenthal popovers (with the recipe attached). Mains arrive à la carte, and steaks range from a monster porterhouse for two to a ten-ounce wagyu top cap. Dover sole meunière—which fills the plate—and a crispy Cantonese-style whole snapper are the seafood stars. \$8720 W. Sunset Blvd. (310–360–1950 or bltsteak.com). D nightly, Full bar. Steak House

XIV **

The room still screams Philippe Starck, UPDATE with its haute-whimsical clash of styles and eras, but Michael Mina has simplified his menu, switching from a byzantine system of small plates to the standard appetizers-and-entrées arrangement. The Mad Hatter element in ordering remains, though, with small versions of the entrées offered in 8-, 11-, or 14-course tasting menus and vegetarian interpretations of the meat dishes available on request. Highlights include a beet salad with burrata and wild arugula, moist Alaskan halibut with peas and morels, scallop tempura, jidori chicken with favas, and a foamy asparagus-and-squash blossom risotto. The cocktails are festive, the crowd ranges from patrician silver hairs to skinny-jeaned rockers, and Mina gets props for acknowledging that vegetarians appreciate serious food-albeit at serious prices. >> 8117 W. Sunset Blvd. (323-656-1414 or xivla.com). D Mon.-Sat. Full bar. California

GRACE **

Neal Fraser birthed the first *gastrique* on Beverly Boulevard, sourcing and sautéing there long before it became a restaurant row. His establishment is mature in every way. The decor is West Elm on a fabulous budget. Curved mirrors reflect the room and the nook of a bar. Fraser's cooking crystallizes around themes like local ingredients and game. A dish of McFarland Farms pheasant with bacon molasses, Anson Mills polenta, and a brandy-orange reduction hits the spot between the old and the new. Dessert doughnuts are a must. » 7360 Beverly Blvd. (323–334–4400 or gracerestaurant.com). D Tue.-Sun. Full bar. New American

THE IVY *

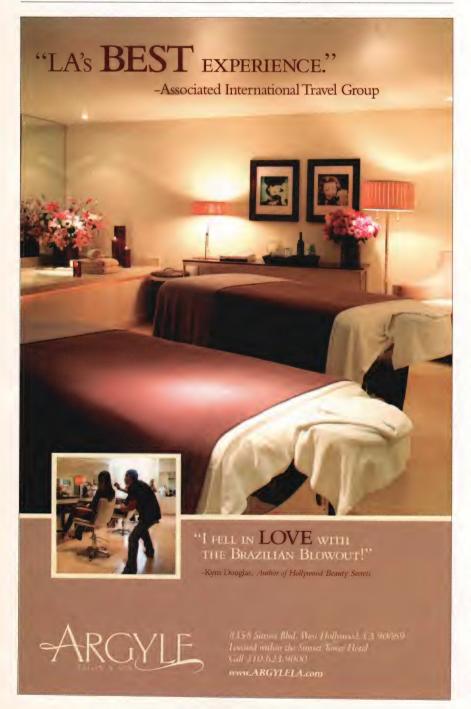
The beauty of the lvy is that it never changes. The kitchen knows exactly what it's doing; the guests know exactly what they're ordering—probably the chopped salad at lunch, probably the fried chicken at dinner with a margarita—and everyone knows exactly how it will taste: pretty darn good. With the decisions made, diners are free to periscope around the streetside patio and enjoy the lvy as the celebrity magnet that it is. >> 113 N. Robert—son Blvd. (310–274–8303). L–D daily; brunch Sat.—Sun. Full bar. American

AR++

On the one hand, this is a chophouse, and Suzanne Tracht's pot roast and Brobdingnagian bone-in pork loin are duly heralded. The small dishes, however, are what elevates Jar: deviled eggs crowned with chunks of crabmeat; tender calamari salad with a citrusy dressing set off by a chiffonade of mint. The room may be the most handsome—and comfortable—in the city. Brunch is outstanding, from the sticky buns to the pot roast hash. >> 8225 Beverly Blvd. (323–655–6566 or thejar.com). D nightly; brunch Sun. Full bar. Steak House

LAWRY'S THE PRIME RIB **

After passing through a succession of ballrooms, you are processed through the Lawry's system in the most entertaining way. First comes the salad, dressed by waitresses who hold the sauceboats high. The chef then materializes



to carve the prime rib to your specifications before the Yorkshire pudding is plopped down. Finish with a slice of banana cream pile frosted with coconut flakes. >> 100 N. La Cienega Blvd. (310–652–2827 or lawrysonline.com). Dnightly. Full bar. Steak House

MADEO RISTORANTE ★★

Don't come here for intellectually deconstructed concepts. Come here for excellent traditional Italian food: mare caldo, spaghetti alla bottarga, linguine vongole, branzino al forno. What sets Madeo apart is the conspiratorial atmosphere; it's sort of an underground Ivy (the entrance is below street level), where a cooler class of celebrity enjoys the retro vibe. >> 8897 Beverly Blvd. (310–859–4903). L Mon.-Fri.; D nightly. Full bar. Tuscan

MATSUHISA **

Now that an entire generation has been weaned on Matsuhisa's spicy brand of sushi, the restaurant has regained its reputation as a serious spot. The chefs wait to see whether you're one more newbie who's come for signature preparations like the *toro* with caviar or the *uni* shooter with bonito broth. Prove to them that you appreciate raw fish in all its translucent variety, and you can enjoy a beautifully crafted meal. >> 129 N. La Cienega Blvd. (310-659-9639 or nobumatsuhisa.com). L Mon.-Fri; D nightly. Beer, wine, and sake. Japanese

ORTOLAN **

The two currents in chef Christophe Émé's vernacular are reflected in his dining rooms: One is decked out with white banquettes; the other could fit in a farmhouse. His credentials include Taillevent in Parls and L.A's L'Orangerie. While his cooking bears the mark of an exact haute manner, it is tempered by a joyful irreverence (your amuse-bouche might come in a test tube) and a rustic spirit (he will serve lobster in a Le Creuset pot or accent pork belly with truffles). His fole gras terrine is definitive. >> 8338 W. 37 St. (323-653-3300 or ortolanrestaurant.com). D Mon-Sat. Full bar. French

SIMON L.A. **

Just past Rande Gerber's Stone Rose Lounge at the Sofitel Hotel is chef Kerry Simon's relaxed restaurant. His cooking is guided by an intelligent hominess. The salads are lively, the pizzas wood fired. Roasted chicken breast gets its transcendent crispness from being weighed down in a pan with a brick; braised short ribs come with a stack of sweet potato pancakes. Desserts, from PB&J sandwiches to wisps of cotton candy, are playful. Sofitel, 855 Beverly Blvd. (310–278–5444 or sofitella.com). B-L-D daily. Full bar. California

SONA ****

David Myers's original restaurant is a temple of gastronomy. Each dish features painstaking details: A flight of canapés, served on a rectangular slate slab, holds upright bundles of crispy phyllo filled with ricotta alongside Kusshi oysters sprinkled with bits of green apple. Tiny hand-wrapped stinging nettle tortellini stuffed with a confit of quail leg come with a delicate Parmesan broth. An extravagantly marbled slice of Kobe beef melts on the tongue like toro, roasted beef au poivre is assiduously lean, and slow-poached John Dory gets a kick from purple cauliflower. Mark Mendoza's wine list is long and deep. >> 401N.La Cienega Blvd. (310-659-7708 or sonarestaurant .com). D Tue.-Sat. Full bar. Modern French

TASCA WINE BAR ★

The wine list gets top billing, but the small plates are every bit as satisfying as that bottle of Priorat. Short ribs come with butternut squash agnolotti. Mushroom risotto fritters sit in black truffle sauce. The staffers may look like teens, but they talk like oenophiles, which bodes well for the future of L.A. fine dining. >>> 8108 W. 3rd St. (323–951–9890 or tascawinebar.com). D nightly. Beer and wine. Small Plates

BEVERLY HILLS

THE BLVD *

There's no better spot for lunch if you like a room bustling with well-to-do shoppers, out-of-towners, and socialites of a certain age. The decor is luxe deco and the menu bright: steak au polvre salad, *croque monsieur* with *jamón ibérico*. Dinner's lovely, too, with the likes of smoked Balik salmon, lobster two ways with pea risotto, and the Bling burger—made with Kobe beef and Humboldt Fog. >>> Beverly Wilshire Hotel, 9500 Wilshire Blvd.

(310–385–3901 or fourseasons.com). B-L-D daily. Full bar. Contemporary American

CUT ***

Wolfgang Puck's steak house on steroids is a two-tiered expanse of blond, black, and chrome, the work of Getty architect Richard Meier. Even the appetizer menu is over the top: Kobe sashimi, bone marrow flan with mushroom marmalade, oxtail bouillon with chive blossoms. Nobly bred beef is listed with its geographical provenance—Illinois, Nebraska (aged 35 days), or wagyu imported from Japanese prefectures. Sides? How about caramelized salsify or potato tartin? Sherry Yard's desserts are, as always, exceptional. >> Beverly Wilshire Hotel, 9500 Wilshire Blvd. (310-276-8500 or wolfgangpuck.com). L-D daily. Full bar. Steak House

GARDENS **

Executive chef Ashley James cooked in Bordeaux, Singapore, and Buenos Aires before arriving at the Four Seasons with his intriguing palette of ingredients. A licorice-roasted John Dory is calibrated just so, served with mushroom couscous with cabernet-candied shallots. The menu is rife with nifty salads and soups (bananacoconut-lemongrass is a specialty) and has a section of steaks and chops. If the dining room feels too proper, head for the lounge. Four Seasons Hotel, 300 S. Doheny Dr. (310–273–2222 or fourseasons.com). B-L-D daily; brunch Sun. Full bar. Cal-Mediterranean

THE GRILL ON THE ALLEY **

A quiet cheer pervades this Beverly Hills institution. Heads of movie studios loiter in the booths; grandes dames in headbands down cosmopolitans at lunchtime. The greeting is friendly, the service refreshingly unexcited. The food is just as genuine. Dungeness crab cocktail comes nestled on a bed of ice, the way they used to serve it at Chasen's. The Dover sole *meunière* and the liver and onions are sensational. Try ordering the baby back ribs or the Kobe beef burger off the menu. The cinnamon-dusted rice pudding or the bracing key lime pie makes a fine end to a memorable meal. >> 9560 Dayton Way (310–276–0615 or thegrill .com). L Mon.-Sat.; D nightly. Full bar. American

MAKO ***

The cozy dining room, snug bar, and open kitchen constitute a place of excellence and calm. Makoto Tanaka was among the cadre of chefs Wolfgang Puck handpicked to open Chinois on Main. Since then he's done more to broaden the standards of pan-Asian cooking, with its refinement of tastes, than any other chef. The searing from the wok makes a side of green beans delicious; the steamed fish with Japanese mushrooms is masterfully seasoned. The elaborate lunchtime bento box, with sake-marinated baby back ribs and duck potstickers, is a perfect way to sample Tanaka's talent. >> 225 S. Beverly Dr. (310–288–8338 or makorestaurant.com). L Wed.-Fri., D Mon.-Sat. Full bar. Asian Fusion

MASSIMO **

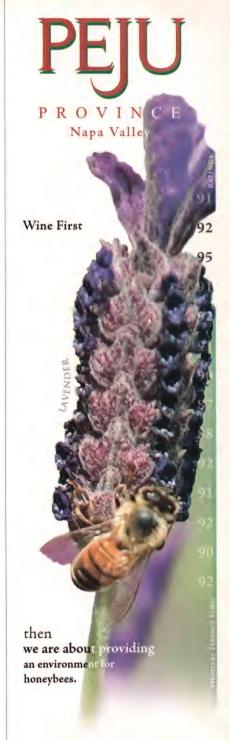
Cheery at lunch, romantic at dinner, chef Massimo Ormani's salute to his homeland establishes a delightful confluence of skill and dedication. Italy is done proud at this gracious, chic spot with offerings like burrata with avocado and tomatoes, whitefish with lemon and capers, and conchiglie bolognese. The top-drawer waitstaff, we can't help noticing, is particularly handsome. >> 9513 S. Santa Monica Blvd. (310–273–7588 or massimobh.com). L Mon.-5at.; D nightly. Full bar. Tuscan

MASTRO'S STEAKHOUSE ★★

Mastro's may be a chain, but there's a lot to be said for prime ingredients, a friendly staff, and consistency. Everything about this place screams excess: martini shakers on the tables, shopping bags of leftovers by diners' chairs. Anywhere else, the iceberg "wedge" salad—more like a whole head—would be a meal. New York steaks, bone-in rib eyes, and veal chops are served on 400-degree plates, and the shrimp cocktail is nearly obscured by its base of dry ice. Having room for dessert suggests there's something wrong with you. >> 246 N. Canon Dr. (310-888-8782 or mastrossteakhouse.com). D nightly.

SPAGO BEVERLY HILLS ***

What keeps Spago alive after a quarter century is the food. Yes, the preparations and quality may waver depending on whom you know (or who knows you), but on its best days Wolfgang Puck's clubhouse is magnificent. Risotto with sweet shrimp is made sweeter when tossed with Santa Barbara sea urchin. A veal chop takes over the conversation. If the menu items sound familiar, it's because they inspire fads worldwide. Whether you score a spot in the



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courtyard or are crammed in the hall will affect your experience. When the stars align (and here they frequently collide), there's nothing like it. >> 176 N. Canon Dr. (310-385-0880 or wolfgangpuck.com). L Mon.-Sat; D nightly. Full bar. California

SUSHI DOKORO KI RA LA ★

Being a newcomer isn't easy in a city that has so many sushi restaurants, it's a wonder anything's left swimming in the sea. But this bright, simple room, with a smattering of tables and a sushi bar, offers gracious service and superior fish. We're partial to the blue crab hand roll: shredded sweet meat wrapped in crispy norl. >> 9777 S. Santa Monica Blvd. (310–275–9003). L Mon.–Fri.; D nightly. Beer, wine, and sake. Japanese

TANZORE *

With a menu that mirrors the new India moderne decor, Tanzore dismisses the raj and trumpets the contemporary subcontinent. Toasted cumin, cardamom, and fennel seeds lend traditional flavors to the tandooris and curries, but there's a lightness to much of the food and a California streak in the basil–laced naan and the seared yellowfin with avocado raita. An impressive selection of wines that go well with spicy food fills a floor–to–ceiling cabinet. \$50 N. La Cienega Blvd. (310–652–3894 or tanzore.com). L Mon.–Fri, D nightly. Full bar. Indian

URASAWA ***

On the bang-for-buck meter, L.A.'s most expensive sushi restaurant is worth it. For \$275 per person before drinks or tip, chef Hiroyuki Urasawa creates a wholly individualized experience for the handful of patrons who fit at the pale wood counter and the two adjoining tables. The finest-grade toro is contrasted with the tanginess of stewed chrysanthemums; a teapot is filled with a heady brew of mushrooms, ginkgo nuts, and shrimp. Whether it's a morsel delivered glistening from his forged knife or tuna seared on a hot rock, achieving purity is this chef's goal.

3218 N. Rodeo Dr. (310–247–8939). L–D by appointment. Beer, wine, and sake. Japanese

VIA ALLORO ★

The Drago family of restaurateurs strikes again: This time it's brothers Tanino and Giacomino cooking up finespun

Italian in Beverly Hills. The dining room, enclosed in glass, with lights twisting like tree branches overhead, seems elegant save for the half dozen or so TVs dotting the walls (one shows a live feed from the kitchen). We fell for the grilled octopus salad with perfect little cubes of potato and green bean, the langoustines spritzed with lemon and olive oil, the handmade burrato ravioli with tomato and basil sauce, and the branzino cooked en papillote with olives and capers. >> 301N. Canon Dr. (310–275–2900 or viaaltoro.com). L–D daily. Full bar. Italian

WESTWOOD & WEST L.A.

BAR HAYAMA **

Toshi Sugiura has created a space that is both quaint and sophisticated, with two intimate bars, an extensive selection of sakes (with a guide to their flavor profiles), and a menu highlighting kozara, or small plates. Here that means ankimo pate, grilled yellowtail collar, and beef tartare with quail egg. Macrobiotic combinations are also available. The fire pit in the front garden, surrounded by communal tables, is mesmerizing. >> 1803 Sawtelle Bivd., West L.A. (310–235–2000 or bar-hayama.com). L Mon.-Fri.; D Mon.-Sat. Beer, wine, and sake. Japanese

CRAFT ***

After a rocky start, Tom Colicchio's L.A. spin-off of his Craft franchise has taken shape. Ordering is the trick; the vast menu, arranged by food category and cooking technique, is served in family-style portions—you can wind up with a petting zoo on the table. The kitchen does an extraordinary job with roasted organic chicken and Alaskan black cod, and where else will you see a 42-day dry-aged porterhouse? Catherine Schimenti's parfaits are the bee's knees. » 10100 Constellation Blvd., Century City (310-279-4180 or craftrestaurant.com). L Mon.-Fri., D nightly. Full bar. Steak House

HOTEL BEL-AIR RESTAURANT

KIRIKO SUSHI **

Diminutive, almost invisible in the blur of traffic, Kiriko looks like one more sushi spot, but it is among the best. The agents who stop here on their way home turn off their BlackBerrys and turn to their food. The chefs—working silently in homespun vests—set themselves apart with their command of bigger flavors. Miso soup with a meaty fish collar achieves a kind of absolute; the ramekin of sun-dried daikon sounds an ancestral note. The salmon is smoked at such a low temperature that the texture remains yielding and the applewood charcoal permeates the flesh with flavor. >> 11301 W. Olympic Blvd., Ste. 102, West L.A. (310–478–7769 or kirikosushi.com). L Tue.-Fri.; D nightly. Beer, wine, and sake. Sushi

LA CACHETTE ***

The leonine iron knocker and leafy residential location lend a French speakeasy feel, and servers in club ties move gracefully around the dining room. Chef Jean Francois Meteigner's contemporary French menu includes a daily vegan soup (carrot perhaps), and house-smoked salmon with blini comes with caviar-topped sour cream. Cold salads often feature his signature truffle vinaigrette, and his foie gras selection includes a terrine, a napoleon, and sautéed versions. If rosy medallions of squab or sautéed sweetbreads with beef stew ravioli don't convince you that this is our best French restaurant, the chocolate soufflé with crème anglaise and whipped cream will. 10506 Santa Monica Blvd., Century City (310-470-4992 or lacachetterestaurant.com). L Mon.-Fri.; D nightly. Full bar. French

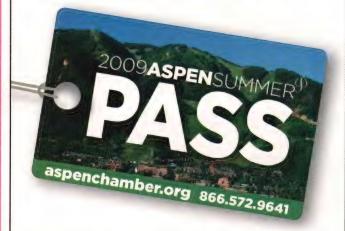


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MORI SUSHI *

A simple menu, a rigorous devotion to freshness, and a laser-beam focus on every aspect of dining are the trademarks of Morihiro Onodera. The chef-owner of this ode to pristine sushi grows his rice on a plot in Northern California, harvests it with his staff, and doesn't hull it until the day it's served. He makes his own tofu—creamy pillows served with a dab of wasabi—and casts his own utsuwa, or ceramic serving pieces, including little sake cups. He learned in the kitchens of Katsu and Matsuhisa but has made the art of sushi his own. > 11500 Pico Blvd., West L.A. (310-479-3939 or morisushi.org). L Mon.-Fri; D Mon.-Sat. Beer, wine, and sake. Sushi

HANBAN-KAN *

The exterior is spanking-new, but this yakitori restaurant is 30 years old. West of the 405, that qualifies as a landmark. A few decorative masks hang on the walls, and service has an efficient poise. Customers at the counter can watch the chefs flip ears of corn and layer tendrilis of squid on the grill. Vegetables are spectacular—especially the okra and the burdock root rolled in thin strips of pork—but the chicken wings suspend conversation. The genial chefs sip their beers and turn back to the embers. > 11330 Santa Monica Blvd., West L.A. (310-478-1591). D nightly. Beer, wine, and sake. Japanese

ON SUNSET

The decor, which includes a nifty patio, is urbane and chic, in keeping with the rest of the Luxe. The food falls into a more homespun category. Tuna tartare—spiked with chile—is a large mound served with taro chips. A perfectly cooked whitefish comes with a mashed potato—spinach combo. » Luxe Hotel, 11461 W. Sunset Blvd., Brentwood (310–476–6571 or luxehotelsunsetblvd.com). B-L-D daily. Full bar. American

VINCENTI RISTORANTE ***

Brentwood has a swarm of Italian restaurants; Vincenti tops them all. It's not just the effusive greeting of owner Maureen Vincenti, the pleasant light wood decor, or the celebsighting potential. It's that Nicola Mastronardi is an exceptional chef. That's him through the glass partition, bringing a pork loin out of the rotisserie or roasting whole Dover sole in the wood-burning oven (which is used Monday nights for his pliant thin-crust pizzas). That's him overseeing antipasti plates with burrata and Parma prosciutto or a warm octopus and sepia salad. His dishes don't just incorporate the tastes of Italy, they broadcast its soul. >> 11930 San Vicente Blvd., Brentwood (310-207-0127 or vincenti ristorante.com). L Fri:; D Mon.-Sat. Full bar. Italian

WESTSIDE TAVERN

Located beneath the Landmark Theaters, this upscale restaurant isn't serving movie theater grub but rather burly American classics. Wood covers every surface of the impressive space, save for the semi-open kitchen, which is overseen by Warren Schwartz (formerly of Whist and Saddle Peak Lodge). A jar of chicken liver mousse is set off by dainty diced apple. Pot roast, still on the bone, makes you long for winter. Caramelized onions top a monster pork chop. There are salads, but we hardly noticed.

10850 W. Pico Blvd., West L.A. (310-470-1539 or west sidetavernla.com). D nightly. Full bar. American

MARINA DEL REY

CAFE DEL REV

The Marina landmark has been spruced up with a design makeover and a new chef. The menu's good-looking: sushi, shellfish sausage, black spaghetti with seafood, and violet mustard-crusted rack of lamb. But the food isn't as memorable as the cheery ambience and the piano bar. •> 4451 Admiralty Way (310-823-6395 or cafe delreymarina.com). L Mon.-Sat.; D nightly; brunch Sun. Full bar. Global

IFD-NE

This is a mod dining room, especially for a Ritz–Carlton—a gleaming white onyx communal table runs across its middle—but if there's a crowd in the bar and lounge, it can be excruciatingly loud. The food's first–rate, though, whether you're going for an easy Caesar salad and a burger or something fancier, like almond–dusted calamari, beef carpaccio with a tiny hen's egg, or turbot with guanciale and whipped brandade. The service is gracious. >> Ritz–Carlton Marina del Rey, 4375 Admiralty Way (310–823–1700 or ritzcarlton.com). B–L–D daily. Full bar. California

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North Lake Tahoe might be best known as a haven for outdoor enthusiasts, but the destination also receives high marks from Southern California travelers who visit the region specifically to attend its many and varied special events.

Bring your blanket and picnic basket for a night lakeside at Sand Harbor State Park, where the Lake Tahoe Shakespeare Festival is featuring "Measure for Measure" and "Much Ado About Nothing" in July and August. Rock out to Huey Lewis and the News at the Lake Tahoe Music Festival July 25, along with other headliner events in July and August.

Kids enjoy summer movies on the beach and outdoors at resorts and villages, as well as activities geared especially to them at the Tahoe Maritime Museum. Some of the lake's best nightlife and comedy acts are evening affairs at the area's historic casinos in Crystal Bay and Incline Village.

For event details and tips on flying into North Lake Tahoe, visit www.gotahoenorth.com.







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CULVER CITY & VENICE

AKASHA *

Akasha is a sceney, hip spot—what in L.A. shorthand might be called a "black shirt" restaurant, but this one has its feet firmly planted in a pair of Birkenstocks. The menu goes beyond chef Akasha Richmond's former vegetarian repertoire, offering meat and popular dishes like mac and cheese. But the tenets of organic, well sourced, and local serve as a launching point for an entire ecological vision. When the dishes work, whether it's a bowl of quinoa and edamame or hemp seed–crusted tofu salad, they radiate an earthy integrity. Creamy cannellini bean hummus invites dipping with warm flatbread, and a turkey burger spiked with olives and jalapeños has the kick of a classic. w 9543 Culver Bivd., Culver City (310–845–1700 or akasharestaurant.com). L Mon.–Fri., D Mon.–Sat. Full bar. New American

EATHED'S OFFICE

Visiting the Culver City sequel to Santa Monica's minuscule gastropub spurs a range of emotions. There's hope as you get in line. Jealousy as you view patrons munching sweet potato fries on the expansive front patio. Awe as you take in the wall of 72 taps dispensing craft beers, plus more taps for kegs of wine. Satisfaction with starters of smoked eel with horseradish crème fraîche and asparagus with crispy serrano ham. And something close to nirvana as you bite into that dripping, caramelized onion-topped burger that makes the whole wait worth it. >> 3229 Helms Ave., Culver City (310–736–2224 or fathersoffice.com). L Frl.—Sun.; D nightly. Full bar. Also at 1018 Montana Ave., Santa Monica (310–393–BEER). D nightly. Beer and wine. Gastropub

FRAÎCHE **

Soaring ceilings, a crowded terrace, stone walls—this place could have been here when the Munchkins were staying across the street at the Culver Hotel. Thierry Perez runs the front with a martinet's eye; his business partner, Jason Travi, heads a kitchen whose lodestar is Italy. The homemade ricotta reveals an artisanal proclivity. Passatelli in brodo, noodles soft from being made with bread crumbs, nurtures. Travi's approach to cooking is big-bodied, and his wife Miho's desserts close the meal on a gentle note—the Paris—Brest is a classic preparation. >> 9411 Culver Blvd., Culver City (310–839–6800 or fraicherestaurantla.com). D Tue.—Sun. Full bar. French-Italian

GJELINA *

Low-key moneyed Venice flocks to this corner spot, and the cooking of Travis Lett is the main draw. The chef goes to a lot of trouble for farmers' market ingredients, and he's devoted to cooking with an open flame. Grilled radicchio is served with aged balsamic or paired with bacon and fontina on a pizza. Squash and farro make a soup of peasant goodness, and they're also in the risotto, a wondrous base for the lamb shank. We adore the margherita pizza, which, yes, is a weightless "gastronomic" pie—with little more than tomato sauce and cheese, it has a restraint that hints of nostalgia. With its earthy menu and fresh design (a Bauhaus take on the Tyrolean lodge), Gjelina captures the neighborhood. >> 1429 Abbot Kinney Blvd., Venice (310-450-1429). L Mon.-Fri.; D nightly; brunch Sun. Beer and wine. New American

JOE'S RESTAURANT ★★

Long before there was a Pinkberry on Abbot Kinney, there was Joe Miller's landmark. The beach-chic restaurant is still the best on the strip, serving salads that feature basil gelée or duck sausage and entrées like escolar with miso-yogurt sauce or sirloin with red pepper juice. The bar is friendly, brunch is a scene, and there's no beating the \$18 lunch special. >> 1023 Abbot Kinney Blvd., Venice (310-399-5811 or joesrestaurant.com), L Tue.-Fri; D Tue.-Sun; brunch Sat.-Sun. Full bar. Cal-French

SANTA MONICA

Anisette Brasserie ★★

Those anticipating the food with which chef Alain Giraud (Citrus, Bastide) made his name have to rejigger their expectations. Anisette is an everyday restaurant. But the menu is full of hearty French dishes that have prevailed through generations of fickle trends. The dining room is a

painstaking brasserie replication down to the mismatched light fixtures. The Santa Monica farmers' market is just one block away, and it shows. Even sweetbreads are enlightened by vegetables. Seafood dishes like *moules marinière* and black cod are triumphs. Skinny *frites* are everything you'd want them to be: crunchy, lightly salted, and bundled in a paper-lined metal cup. Desserts lack finesse, however, as do some sides. The wine list offers a navigable selection of bottles, carafes, and glasses. >> 225 Santa Monica Blvd. (310–395–3200 or anisette brasserie.com). B-D daily; L Mon.-Fri.; brunch Sat.-Sun. Fullbar. Brasserie

THE BUFFALO CLUB *

It looks like Lou's Bar from the street and feels like '21' when you walk in. Paneled walls, framed mirrors, and no-nonsense service combine with a booming rock soundtrack. The combination has made this hangout popular among music industry types who prefer a good chicken potpie with biscuit crust to scene and hype. Oyster shooters are tinged with tomatillo and cilantro, the pot roast is marvelously tender, and the hush puppies can leave you humming. >> 1520 Olympic Blvd. (310–450–8600 or thebuffaloclub.com). L Mon.-Fri.; D Mon.-Sat. Fullbar. American

DRAGO RISTORANTE **

The four Drago brothers have something of a monopoly on L.A.'s Italian dining scene, with nine restaurants among them. This one is perhaps the most formal, its carpeted rooms and upholstered seats enhancing a quiet, polished ambience. The food—salads, pastas, carne, and pesce—is solid Italian, and never more so than when the Drago matriarch visits and takes over the kitchen. » 2628 Wilshire Blvd. (310–828–1585 or celestinodrago.com). L Mon.–Sat; D nightly. Full bar. Italian

HUCKLEBERRY

Zoe Nathan, Rustic Canyon pastry chef extraordinaire, is behind this cheery café and bakery. The space is 80 percent bakery case, displaying fresh baguettes and ciabatta, deli salads, and fantastical pastry treats—from blueberry tart bars to banana-caramel pie. Order breakfast dishes, simple sandwiches, soups, and salads—with ingredients like La Quercia prosciutto, house-cured salmon, and farmers' market produce—at the counter. » 1014 Wilshire Blvd, Santa Monica (310-451-2311 or huckleberrycafe.com). B-L Wed.-Sun: No alcohol. California

THE HUMP +

This is the Kevin Bacon of sushi outfits: Pretty much every L.A. sushi chef comes within six degrees of separation. Above Typhoon, owner Brian Vidor's other restaurant at the Santa Monica Airport, white-clad chefs work in silent unison behind the bar, one drying bundles of *shiso*, another placing Santa Barbara *uni* atop a lozenge of rice. *Art* is the watchword here, evident again in a dessert of pear slices interspersed with cantaloupe, kiwi, and raspberries. Santa Monica Airport, 3221Donald Douglas Loop South (310–313–0977 or thehump.biz). L Mon.–Fri.; D nightly. Full bar, Japanese

JOSIE ***

Civilized and refined, Josie exists outside trends. Its two dining rooms, hung with framed botanical prints, invite conversation without being hushed. Chef Josie Le Balch is as comfortable using a copper sauteuse as she is working the wood-burning grill. She can do frog legs amandine and not make it seem like an ironic statement. Dishes such as the skewered sepple with lentils and the tagine of beef short ribs go out along the razor's edge of inspiration. Jonna Jensen's desserts—the hazelnut-pear frangipane is stellar—match Le Balch's meticulous style. » 2424 Pico Bibvd. (310–581–9888 or josierestaurant.com). D nightly. Full bar. Progressive American

LA BOTTE RISTORANTE *

The walls and floors of the dimly lit dining room are made from the remnants of wine barrels, or botti. The pasta preparations at the heart of the menu have survived the departure of founding chef Antonio Muré (now at Ado). Luigi Fineo, formerly of Drago, is now behind the rich beet tagliolini with quail sausage and Parmesan fon-

>> SMALL BITE

Pastry chef Roxana Juliapat—who has worked at Lucques, A.O.C., Bastide, and Campanile (how's that for an L.A. résumé?)—is now on board at Cabbage Patch in Beverly Hills.



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due and the house favorite, pappardelle with boar ragu. Meatless options include a fig risotto perked up with chives and balsamic vinegar; the daily fish specials are remarkable. » 620 Santa Monica Blvd. (310-576-3072 or labottesantamonica.com). L Mon.-Fri.; D nightly. Beer and wine, Italian

THE LOBSTER *

Santa Monica has precious few restaurants that offer ocean views. The Lobster, cantilevered over the sand, is one of them. If you've always thought of this as a tourist trap, silly you. The cuisine of chef Allyson Thurber is vivid and full of flavor. Along with shrimp cocktail, crab cakes, and assorted lobster preparations, she offers a slew of interesting salads (arugula with black fig, hazelnuts, and Gorgonzola). Entrées such as wild king salmon with garlic mashed potatoes and haricots verts aren't eclipsed by overwrought accompaniments. >> 1602 Ocean Ave. (310-458-9294 or thelobster.com). L-D daily. Full bar. Surf and Turf

MÉLISSE ***

Josiah Citrin's nine-year-old restaurant has a grande maison quality. On entering, one is enveloped in an atmosphere of pin-striped suits and premier cru. Citrin's cooking is delightfully frank—this is not a place where the essence of an essence will be spooned with a ceremonial hush. Crisped Parmesan croquettes bob in the earthy artichoke soup. Beef three ways highlights the gradations between cuts of meat, anchored by a sauce in which mustard is folded into a celery puree. A passion fruit soufflé with coconut sorbet and lemongrass-pistachio milk caps off a lyrical meal. The wine list is stupendous and accessible. Mélisse aims for the highest levels, without a trace of conceit. >> 1104 Wilshire Blvd. (310-395-0881 or melisse .com). D Mon.-Sat. Full bar, French-American

MICHAEL'S **

When Michael McCarty opened his restaurant in 1979, he was 25 and intent on introducing the farm-to-table aesthetic that came to be called California cuisine. Some of the country's finest chefs cooked here: Ken Frank, Jonathan Waxman, Mark Peel, Nancy Silverton. Their spirit lives on in Michael Stern's menu, which abounds with topquality local ingredients; beet salad with hazelnut-crusted chèvre and wild arugula, wild striped bass with melted leeks and potato-chorizo hash. Truth is, what could taste bad in this setting? Power brokers who'd rather dine than be seen retreat to the rain forest of a back patio; in the romance department. Michael's scores through the roof. » 1147 3rd St. (310-451-0843 or michaelssantamonica .com). L Mon.-Fri.; D Mon.-Sat. Full bar. California

THE PENTHOUSE AT THE HUNTLEY

The Pacific panorama is breathtaking, the cocktails dangerous, and the mood lively in these penthouse digs. A young crowd is ducking into booths that evoke beach cabanas. They're grabbing Peartinis and ground sirloin sliders. They're washing down crispy calamari with cucumber-vodka concoctions. Sheer draperies and leather chairs are all set against the sunset's red-orange glow. 1111 2nd St. (310-393-8080 or thehuntleyhotel.com). B-L-D daily. Full bar. American

Chef Jason Travi of Fraîche in Culver City is behind this farmers' market-driven Italian spot dedicated to pizzas and other wood-fired creations. Starters include crudo preparations of seafood such as geoduck and cuttlefish. Pies come in varieties like the pignoli (pine nuts, tomato sauce, smoked pancetta, parmigiano reggiano) and the polpette (tiny meatballs, tomato, fontina) and have a crust that's charred and chewy. Ours could have done with more cheese, but the result was light enough to allow room for entrées like the John Dory with sea bean salad and a Kurobuta pork chop with maitake mushrooms. » 312 Wilshire Blvd. (310-451-7482 or rivarestaurantla .com). L Mon.-Fri.; D nightly. Full bar. Italian

RUSTIC CANYON

This is a filled-to-the-gills spot for folks who don't mind a conversational rumble. The food's got farmers' market written all over it: your beet salads, your pastas with fresh veggies, your roasted skate with braised endive and cannellini beans—all nicely turned out, if not revelatory. The cheese plate offered as an appetizer is more of a dessert, but It may be a good plan if you want a nosh to go with one of the festive prosecco cocktails (the Indochine with lemongrass, perhaps?). The beer and wine lists are well thought-out, and the alcohol-free quaffs are imaginative. » 1119 Wilshire Blvd. (310–393–7050 or rusticcanyonwine bar.com). D nightly. Beer and wine. American

SALUTÉ WINE BAR

The Enomatic wine dispensers—insert a NEW house credit card and choose your pour-and the small-plates, small-tables formula signal wine bar. But the kitchen holds its own, offering well-executed, complex dishes alongside the requisite artisanal salumi and farmstead cheeses. Fresh oysters, preserved lemon-spiked white bean spread on toast rounds, fragrant poached figs with goat cheese, or one of the delicate pizzas will take care of noshers. If a full dinner's required, an arugula and watercress salad with fennel, halibut with red wine risotto, or crispy duck leg with taleggio polenta might be the ticket. The affogato-which should be a foolproof dessert-is disappointing. >> 2435 Main St. (310-450-3434 or salutewinebar.com). D Mon.-Sat. Beer and wine. Wine Bar

SAM'S BY THE BEACH *

Owner Sam Elias's Syrian roots show in the parsley-intense tabbouleh and the silky hummus. California is acknowledged in a special of avocado slices wrapped with fresh ocean trout, and the continents blend mellifluously in such dishes as butterfish with market veggies and citrus chunks. A phyllo bird's nest topped with milk custard and set on a slick of rosewater syrup is one fine dessert. » 108 W. Channel Rd. (310-230-9100). D Tue.-Sun. Beer and wine. Cal-Mediterranean

SANTA MONICA SEAFOOD

The Harrod's of all things edible from the NEW ocean has left its longtime location on Colorado Avenue and taken over an old Carl's Jr. on Wilshire. Inside is the same luxe gallery of fish. By the front entrance, people clutching pagers walt for one of the six or so tables in the new restaurant. Café standards are the focus: steamed mussels and clams, chowders, grilled fish sandwiches, salads. The Dungeness crab Louie is a generous mound of crab flecked with crunchy cucumber and hearts of palm; the savory albacore tuna melt arrives on crisp toasted sourdough; the cioppino stars perfectly moist seafood in an aromatic broth. The oyster bar is worth a visit, if just for the kusshi from Washington State. The addition this summer of a half-dozen tables outside should make a dent in the wait, or you can spend time admiring all the pretty fish. >> 1000 Wilshire Blvd. (310-393-5244 or smseafood.com). L-D daily. Beer and wine. Seafood

VALENTINO ***

Now 35, Piero Selvaggio's flagship has undergone a series of updates: a snazzification of the dining rooms, a new wine bar, new chefs. Taku Tabuchi is behind Vin Bar's small plates: delectable crudo, sardines in roasted red pepper sauce, lush farmstead cheeses, Giacomo Pettinari prepares the main menu with dishes that radiate freshness: wild rucola with grilled apples and toasted walnuts, risotto with spinach sauce and vegetables, gragnano pasta with shellfish, tomatoes, and mint. Even the humble pollo, a plump boneless specimen, sings with orange zest and spices. Davide Giova's desserts (limoncello ice cream, a Bartlett pear "lollipop") are superlative. The wine list is legendary. >> 3115 Pico Blvd. (310-829-4313 or valentino restaurant.com). L Fri.; D Mon.-Sat. Full bar. Italian \$\$\$\$

WILSHIRE ***

With its two bars, indoor dining room, patio, and cigar lounge all cleverly divided, Wilshire doesn't feel as big as it is. Chef Andrew Kirschner gives every dish his full attention. A mixed lettuce salad might have persimmons, feta, and hazelnuts; lobster and braised sweetbreads elevate a tagliatelle appetizer. Deft treatments, such as the horseradish and parsley gremolata on a salmon fillet or the crosnes (a tuber with a hint of artichoke flavor) served with roasted duck breast, indicate a confident kitchen. » 2454 Wilshire Blvd. (310-586-1707 or wilshire restaurant.com). D Mon.-Sat. Full bar. California

MALIBU & PACIFIC PALISADES

At Nobu Matsuhisa's cozy spot, ceviche is a spicy mélange of shrimp and fish marinated in lemon juice and rice vinegar; the tiradito is flower shaped; and the sushi and sashimi are standard-bearers. For dessert, try broiled plums with a meringue puff and ginger ice cream. » Malibu Country Mart, 3835 Cross Creek Rd., Malibu (310-317-9140 or nobumatsuhisa.com). D nightly. Also at 129 N. La Cienega Blvd., Beverly Hills (310-659-9639). L Mon.-Fri.; D nightly. Full bar. Japanese

SADDLE PEAK LODGE ***

Everything at this old-school "occasion" restaurant, which is housed in a historic lodge, is imposing: The wine is big, the menu is heavy on game, and the heads of horned beasts adorn the walls. Amid this Hemingwayesque scene, the meat—New Zealand elk, venison saddle, squab, Berkshire pork—is cooked with a precision that verges on daintiness. A pot de crème of foie gras is carefully paired with warm fruit-and-nut bread, and the service has that ideal mix of formality, personality, and smarts. >> 419 Cold Canyon Rd., Calabasas (818-222-3888 or saddlepeaklodge.com). D Wed.-Sun.; brunch Sat.-Sun. Full bar. American

SAN FERNANDO VALLEY

ASANEBO *

At this standout on Studio City's sushi row, the honeybreaded oysters are soft and sea flavored under their sweet crust. Translucent slices of kanpachi are dotted with shaved black truffles. A fragile quail egg yolk teeters atop a lump of uni. Even miso soup is heightened by the addition of spiny lobster. Its location and size have kept Asanebo under the radar, but its new Michelin star could change that. >> 11941 Ventura Blvd., Studio City (818-760-3348). L Tue.-Fri.; D Tue.-Sun. Beer, wine, and sake. Japanese \$\$\$

BISTRO PROVENCE

Chef Miki Zivkovic, ex of Pinot Bistro, presents a fine Cal-French menu. Start with crab salad-heavy on the crab, light on the endive and orange vinaigrette. Entrées are a steal, mostly \$20 and under: paella with mussels, rock shrimp, clams, and sausage, or garlic-glazed chicken with garlic fries. >> 345 N. Pass Ave., Burbank (818-840-9050) or bistroprovence.net). L Mon.-Fri.; D Mon.-Sat.; brunch Sun. Beer and wine. Cal-French

BRANDYWINE

The shoe-box-size dining room with lace curtains will have you thinking you're near Marseilles-as will the crock of onion soup with melted Gruyère and the piping hot bouillabaisse with saffron, king crab, and the plumpest of shrimp. The menu is written on a chalkboard and includes everything from frog legs and beluga caviar to filet mignon and rack of lamb. You owe it to yourself to get the crêpes suzette. » 22757 Ventura Blvd., Woodland Hills (818-225-9114). L Tue.-Fri.; D Mon.-Sat. Beer and wine. Continental

KIWAMI *

When sushi chef extraordinaire Katsuya Uechi joined with nightlife company SBE to open Katsu-ya, many of his fans were disappointed. But his newest restaurant, Kiwami, feels like a labor of love. Uechi himself is there doting on aficionados at the small sushi bar as well as at tables of families with udon-slurping tykes. Homegrown hits include agedashi tofu done "Kiwami style" (mixed with veggies, fried, and served in a savory sauce), meltaway hunks of kanpachi in a tangy ponzu-Dijon dressing, and dollops of uni atop pink slices of smoked yellowtail. The omakase menu is a relative bargain at \$70. >> 11920 Ventura Blvd., Studio City (818-763-3910). L Mon.-Fri.; D nightly. Beer, wine, and sake. Japanese SS

Less fussy than the original, the new Max has warmer colors, microbrews as well as California wines, and a menu of everyday small plates. Chef-owner Andre Guerrero's Eastern influence still shows in the shrimp spring rolls, the steamed buns filled with sweet pork belly, and the ahi towers-dabs of not-so-crispy rice topped with a slice of ahi and wasabi tobiko. But our favorites are the little pot of chicken liver pâté with pickled veggies and, dare we say it, the burger. >> 13355 Ventura Blvd., Sherman Oaks (818-784-2915 or maxrestaurant.com). D nightly. Full bar. Cal-Asian SS

MISTRAL

An elegant dining room with chandeliers, dark paneling, and a near-silent crew of servers sets the stage for sophisticated French cuisine. Start with the escargots or the fole gras with baked apples. A salad of beets, blue cheese, and walnuts on a bed of frisée is a standout. Halibut with beurre blanc comes with mixed vegetables, tender venison me-

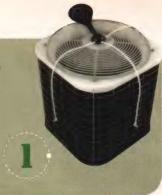


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dallions with creamy mashed potatoes and wilted greens. For dessert you can't do better than the chocolate soufflé. > 13422 Ventura Blvd., Sherman Oaks (818–981–6650). L

Mon.-Fri.; D Mon.-Sat. Full bar. French \$\$\$\$

PINOT BISTRO

Another Joachim Splichal locale, it serves bistro fare: roasted chicken with caramelized onions and garlic fries and steak with wild mushroom bordelaise. >> 12969 Ventura Bivd., Studio City (818–990–0500 or patinagroup.com). L Mon.-Fri; D nightly. Full bar. Cal-French

SUSHI KATSU-YA *

A compact storefront adjoining a pet shop, the original Katsu-ya represents the brilliance of Valley sushi. Without fail, there's a line outside. Inside, connoisseurs cluster at an elbow-burnished counter. This is where Katsuya Uechi began accentuating the fish's clean simplicity with contrasting textures, temperatures, and spices. Eating the fiery Cajun halibut cheeks and the nuggets of spicy tuna on crispy rice, you've found your way to the source.

**1680 Ventura Blvd., Studio City (818–985–6976). L-D daily. Beer, wine, and sake. Japanese

THIRD AND OLIVE

Miki Zivkovic, the chef-owner of Bistro Provence, has opened this intimate French Mediterranean restaurant in Old Town Burbank. Fine-dining standards like beef Wellington, bouillabaisse, and sea bass en papillote are joined by inspired dishes such as pappardelle with lamb ragù and mint ricotta and crispy thyme gnocchi with spring peas. Nothing soars, but everything satisfies—especially the wine list with loads of bottles in the \$30 range. The crystal chargers, hushed tones, soft music, and candle light make for plenty of romance—great for a midweek date. >> 250 E. Olive Ave., Burbank (818-846-3900). L-D Mon.-Sat. Full bar. French

GLENDALE, PASADENA & SAN GABRIEL VALLEY

AUNTIE EM'S KITCHEN

This popular spot specializes in fresh, often organic comfort food—soups, shepherd's and potpies, salads—served on retro plates. Weekend brunches of honey-orange French toast and open-faced sandwiches are hearty.

4616 Eagle Rock Blvd., Eagle Rock (323–255–0800).

B-L daily, BYOB. American

BASHAN *

Appropriate to the résumé of chef Nadav Bashan (Michael's, Providence), the seafood at this neighborhood find is superb. Roasted Atlantic monkfish sits in an awe-inspiring butter sauce. Tender leeks and hunks of bacon are the bed for plush New Bedford scallops. Duck breast and short ribs also shine. And how often do sweetbreads, barramundi, and pork belly pop up at your corner café? 3 3459 N. Verdugo Rd., Glendale (818–541–1532 or bashanrestaurant.com). D Tue.-Sun. Beer and wine. Cal-French

MIKE & ANNE'S

This refined, rustic space is a warm and friendly neighborhood bistro, with a giant patio, exposed wood beams, and sepia photographs of South Pasadena. The chef knows his seasonal ingredients: ricotta-stuffed squash blossoms, Hawaiian snapper with sunchoke puree and baby squash, a juicy pork chop with stone fruit salsa. >> 1040 Mission St., South Pasadena (626-799-7199 or mikeand annes.com). L Tue.-Fri; D Mon.-Sat.; brunch Sat.-Sun. American Bistro

PALATE FOOD + WINE ★★

Palate is the first venture of Octavio Becerra, the longtime right hand of Joachim Splichal at the Patina Group. His impulse on leaving was to open a small place that cures its own meats and churns its own butter. The result does artisanal the right way. Fried zucchini flowers stuffed with

>> SMALL BITE

The New York-based sugar-free, glutenfree, vegan, kosher cupcake company Babycakes will be opening a location downtown next to Cole's on 6th Street. Joy. farmstead cheese are impossibly crisp. Channel Islands squid arrive in a jumble with blanched garlic slices and a splash of vinegar. The pork belly is luscious enough to be deemed profound. A back room doubles as a communal dining area and wine store. We recommend the wine list overseen by Steve Goldun. >> 933 S. Brand Blvd., Glendale (818–662–9463 or palatefoodwine.com). D Mon.-Sat. Beer and wine. California

TRATTORIA TRE VENEZIE *

This Old Pasadena cottage is a refuge. A beamed ceiling and walls hung with burled-wood frames recall an elegant mountain inn. The cooking concentrates on the northernmost regions of Italy, where the country hugs the Alps. You'll love the *farro pappardelle* with tarragon-rabbit sauce. *Bollito misto*, the traditional dish of bolled meats, is accessorized with candied-fruit mustard. Service can sometimes lag, but a carafe of steely Tocai Friulano helps. >> 119 W. Green St., Pasadena (626-795-4455). L Fri.; D Tue.-Sun. Full bar. Northern Italian

SOUTH BAY

AIMEE'S

Buttery escargots, epaule d'agneau, and tender beef bourguignonne bring a bit of France to Redondo Beach. Owner Aimee Mizrahi's warmth explains the loyal clientele—as does the hearty bouillabaisse. The dessert tray includes an outstanding Valrhona chocolate cake. Regulars will tell you that the prix fixe menu, offering three courses for under \$30, is the way to go. >> 800 S. Pacific Coast Hwy., Redondo Beach (310–316–1081 or aimeesbistro.com). D Tue.—Sun. Beer and wine. French

BRIX@1601 *

There is little flash to Brix@1601. Chefs Michael McDonald and Carlos Olivera do contemporary American in a Hermosa Beach minimall several blocks from the coast. From a spot on split-pea soup that comes with country bread to sweet Alaskan halibut over summer vegetables to hearty Malaspina oysters with a cucumberlike finish, their menu is an ode to bistro fare. The biggest draw is the wine. While the crowd settles into toile-lined booths, sommelier Caitlin Stansbury proselytizes about one of the South Bay's most extensive lists. >> 1601 Pacific Coast Hwy., Ste. 175, Hermosa Beach (310-698-0740 or brix1601.com). L Mon.-Fri; D nightly, Full bar, New American

CAFÉ PIERRE *

Up the slope from the historic Manhattan Beach pier, Guy Gabriele's busy institution offers a mix of contemporary dishes that are secured by several bistro stalwarts. A raft of browned bread and cheese floats atop the onion soup, and the ham hock terrine served with a dollop of mustard is primal. *Panisses*, the chickpea fritters from Nice, come stacked as a side dish. The wondrous wine list is larded with such finds as a white Rully from Vincent Girardin. Watching the sea mist crawl up the boulevard, you understand why this neighborhood place has lasted. **>** 317 Manhattan Beach Blvd., Manhattan Beach (310–545–5252 or cafepierre.com). L Mon.-Fri.; D nightly. Full bar. Cal-French

PETROS *

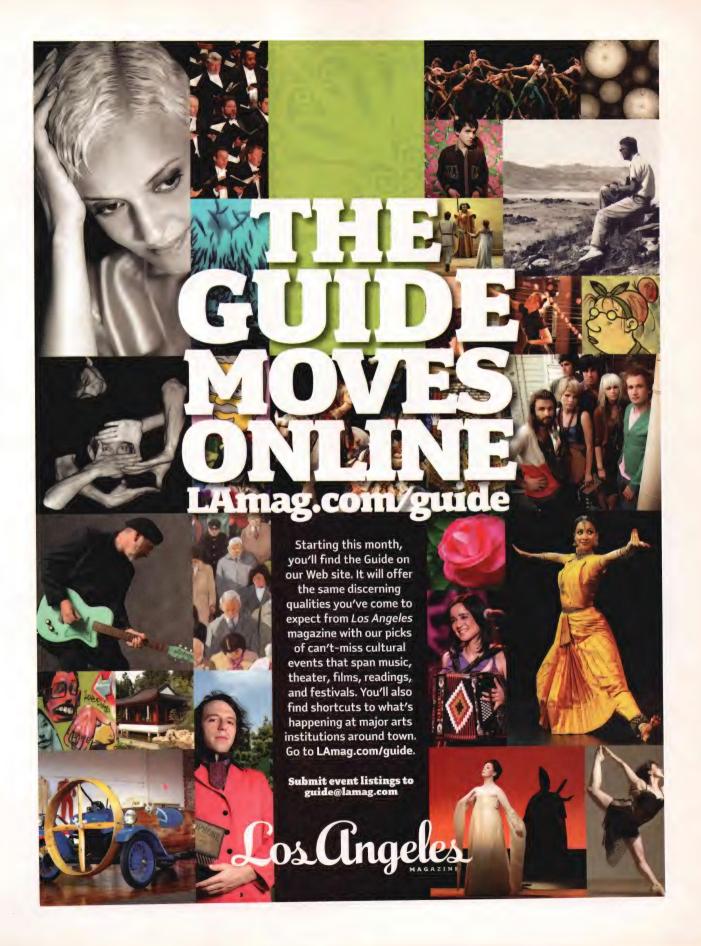
On Saturday nights this Grecian outpost crawls with beachcombers dining on wild snapper with lemon and olive oil, tender grilled octopus, or roasted chicken stuffed with feta and oregano. We love the cheeses: kasseri, ke-falotiri, and manouri, an unsalted sheep's cheese drizzled with honey. >> 451 Manhattan Beach Blvd., Manhattan Beach (310–545–4100 or petrosrestaurant.com). L-D daily. Full bar. Greek

RESTAURANT CHRISTINE

Stepping into these quirky, stylish rooms is like entering the home of a friend. The Pac Rim-accented food—sesame-glazed salmon with sticky rice, lobster ravioli, warm mushroom salad with Gorgonzola—is as elegant as the service. >> 24530 Hawthorne Blvd., Torrance (310–373–1952 or restaurantchristine.com). L Mon.–Fri.; D nightly. Beer and wine. Mediterranean/Pacific Rim

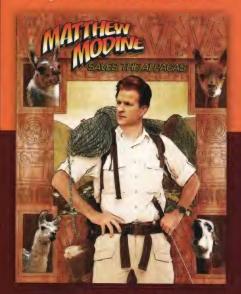
TWELVE AND HIGHLAND

Chef Armando Martinez favors robust dishes like a Kobe burger, mussels with cumin-spiced fries, and *jidori* chicken on cucumber couscous. Presentation steals the show: Even the rough pile of angel-hair pasta makes a statement.» 304 12th St., Manhattan Beach (310–545–1881 or 12andhighland.com). D nightly; brunch Sun. Full bar. Steak House



AN EVENING AT THE GEFFEN CAN ONLY BE SURPASSED BY A SEASON AT THE GEFFEN

September 8 – October 18



Matthew Modine
Saves the Alpacas

Written by Blair Singer Directed by John Rando

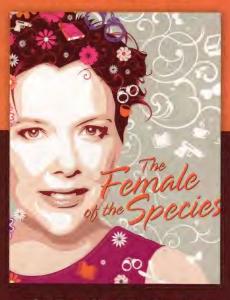
Featuring
Matthew Modine

November 10 - December 20



Equivocation
Written by Bill Cain

February 2 - March 14



The Female of the Species

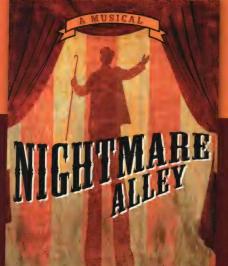
Written by Joanna Murray-Smith
Directed by Randall Arney

Featuring
Annette Bening

You see, we believe that people who are insane about great theater ought to be committed.

April 13 - May 23

June 27 - August 8



Nightmare Alley

Music, Book and Lyrics by Jonathan Brielle Directed by Gilbert Cates SEGREGATION BECLARED BROWNED LATE OF THE MEAN OF THE MARCH OF THE MARC

2009/2010 SEASON

Thurgood

Written by George Stevens, Jr Directed by Leonard Foglia

> Featuring Laurence Fishburne

A SPECTACULAR YEAR OF THEATER AWAITS YOU.



THE BEST GUAGE



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Manson: An Oral History

[CONTINUED FROM PAGE 103] where we might be able to stay." That's why Manson settled there.

VI. CAPTURED

JAMES PURSELL, California Highway Patrol officer. In 1969, he was assigned to Death Valley. Seventy-three years old, he is retired. Manson and his "Family" pioneered a road into the Death Valley National Monument. They were driving up in there, and the National Park Service didn't want that. The park service took an earthmoving machine to the western edge of the valley to remove Manson's tracks. They left it up there to block the road. That pissed Charlie off. He and his group set fire to the machine.

The park service discovered the burned earthmover in early September. On the 29th, Pursell, accompanied by Ranger Dick Powell, visited Barker Ranch.

We drove down Goler Wash. About half-way we met an old army truck coming uphill. The driver was a miner named Paul Crockett. The passenger was a teenager named Brooks Poston. They indicated that some odd things were going on. They said the leader of this group staying at the ranch would put on a robe and preach. They said there were a large number of females there and that they had orgies and used drugs. They said the group had a fleet of dune buggies and that during the night they traveled the valleys up there as if they were re-creating the days of Rommel and the Afrika Korps.

So we backtracked. I went to the right, Dick to the left. He ran into a group of females. Some were nude. I saw what looked to be a camp. When I inquired as to who these gals were and what they were doing, Lynette Fromme, who was the spokesperson and was buck naked, said, "We're a Girl Scout troop from the Bay Area. Would you and the ranger like to be our scoutmasters?" We saw a couple of vehicles. One was a rail dune buggy, the other a Toyota Land Cruiser. Each had a gun scabbard holding a rifle. We got the VIN

numbers. The vehicles came back stolen.

On October 10 authorities raided the Barker and Myers ranches, taking ten women and three men into custody. Among those arrested were Susan Atkins (aka Sadie Mae Glutz), Patricia Krenwinkel (aka Katie), Leslie Van Houten (aka Leslie Sankston), Lynette Fromme (aka Squeaky), Catherine Share (aka Gypsy), Sandra Good (aka Sandy), and Steve Grogan (aka Clem). Officers discovered more dune buggies and evidence tying the group to the burning of the park service earthmover.

We piled all the stuff in a wash so we wouldn't forget to pick it up on the way outwhich is exactly what we did. On October 12 Powell and I and another ranger went back to get it. On the way in, we saw a Chevrolet truck loaded with 55-gallon drums of gasoline. We figured more people were there, so we called for backup. I sat on a knoll overlooking Barker Ranch while the rangers went to the other side. It was beginning to get dusk, so I decided we'd better make a move. I went to the back door and shoved it open. There was a group of people. I announced who I was and ordered them to put their hands on their heads. I ordered them out. Then I entered the house. It was totally dark. On the table was a candle in a glass mug.

With the mug in one hand and my Smith & Wesson .357 Magnum in the other, I went into a tiny bathroom. No one was there. But as I lowered my candle to a little cabinet beneath the sink, I saw long hair hanging out of the door. All of a sudden fingers began wiggling and the door began to open and this figure emerged. I said, "If you make one false move, I'll blow your head off." So this figure slowly uncoils himself and in a very friendly voice says, "Hi." I asked who he was, and he identified himself as Charles Manson. He was as polite as he could be. Over the years I've had a lot of people, including a judge, ask, "Why didn't you just shoot him?" But I always answer, "How can you shoot a guy whose first word to you is 'Hi'?"

We rode down Goler Wash in a pickup. The girls we arrested began whispering and giggling. Charlie just stared at the backs of their heads the way a parent does with unruly kids. The girls felt it. They turned around and all of a sudden were silent.

Charlie told us that his group was out there looking for a place to hide because there was an impending race war. He told us that the blacks were going to win. He told us that because we were number one, cops, and number two, white, we should stop right there, let them loose, and flee for our lives. That, of course, didn't happen.

VII. SUSAN ATKINS

Pursell and the officers took the prisoners to Independence, the seat of Inyo County. The group was charged with auto theft, possession of stolen property, and arson. Its ringleader was booked as "Manson, Charles M. aka Jesus Christ, God." During the second week of October, two frightened 17-yearolds emerged from the brush several miles from Barker Ranch. Kitty Lutesinger and Stephanie Schram told Invo County officers that they were fleeing the Family. Lutesinger was the girlfriend of Bobby Beausoleil, who was being held in connection with the murder of musician Gary Hinman, the crime Jess Buckles had dismissed the day of the Tate autopsies. On learning she was in custody, Los Angeles County sheriff's deputies drove to Independence to interview her. She told them that Beausoleil was a member of Charles Manson's Family and had killed Hinman in a dispute over money. According to Lutesinger, Susan Atkins—one of the girls arrested at Barker Ranch—had participated in the murder. When the deputies interviewed Atkins, she confirmed most of what Lutesinger had said. Atkins was booked on suspicion of murder and transferred to the Sybil Brand Institute for Women in Los Angeles.

VIRGINIA GRAHAM, Beverly Hills party girl. In 1969, she was jailed for a parole violation after passing a bad check. She is now a 76year-old grandmother. Susan Atkins slept about five beds up from me. She was always singing. She was happy and joyous. I thought she was just a hippie kid in for possession of marijuana. But when I asked her what she was in for, she said, "187-murder." She said she was in for killing Gary Hinman. She said the police were too stupid to prove it. A couple of days later, she sat on the side of my cot. She said, "Do you know about those murders up in Benedict Canyon?" I said, "Yes." She said, "Well, you know who did it, don't you?" I said, "No." She said, "You're looking at her." Which took me aback, But I was curious, and she gave me a blow-byblow description as to how the crimes were

She told me how they cut the phone wire and shot the young man in the car. She told me how they got onto the property. She told me she went to the bedroom in the rear and that Jay Sebring was sitting on the bed talking to Sharon Tate. She said she got them to come out. They thought it was a robbery. She said they put a rope around their necks and threw it over a beam. That got my attention. I'd been to that house several years before—I knew there were beams in

the living room. She told me that Voytek Frykowski ran out on the lawn screaming, "Help, help!" Here she put her hands on her hips and said, "You know, nobody came, and I killed him." She said Sharon Tate was crying and begging, "Please don't kill me. I just want to have my baby." She said, "I looked her straight in the eye and said, 'Bitch, I don't care.' Then I killed her." She said they were going to pull out the victims' eyeballs and smash them, but they ran out of time. She said, "We had to love them to kill them." She said they released these people into the universe. She also told me how wonderful the feeling is when you stab someone and stick the knife in. This was thrilling to her. There was not a shred of sympathy on her part for the victims.

After about an hour, I said I had to take a shower. I couldn't stand it. Later, as I was walking down the aisle, I saw Ronnie Howard, another inmate. I grabbed her and said, "This dizzy little bitch just told me she killed Sharon Tate. What am I going to do?"

A week or so afterward, I was transferred to the California Institute for Women. I had a terrible dream. I saw Sharon Tate and Jay Sebring covered in blood telling me, "You know what you have to do." I went and sat outside in the yard and waited for a counselor. I said, "I have to talk to you. I have information regarding who killed Sharon Tate." A detective came to take my statement.

Atkins also confessed to Ronnie Howard, a convicted prostitute, adding details. She said she had dipped a towel into Sharon Tate's blood to write "PIG" on the door and that Manson Family members had committed the LaBianca murders—a connection the LAPD still had not made. She said Family members Charles "Tex" Watson, Patricia Krenwinkel, Leslie Van Houten, and Linda Kasabian had participated in the murders. She offered evidence known only to the killers and the police: "HEALTER SKELTER" had been written on the LaBianca refrigerator. On November 17 Howard spoke to the authorities.

McGANN Virginia Graham and Ronnie Howard broke the case. We got a call from Sybil Brand, and they said that Susan Atkins had been talking to these two inmates. Another detective and I went there, and there was no question about it. Atkins had laid out the whole story. She knew everything—the position of the bodies, the kinds of stab wounds, the way the rope was thrown over the rafters. Atkins was cooperative. I talked to her for hours. We tape-recorded everything. We got what we wanted. She wrapped it all up for us.

VIII. THE PROSECUTION

VINCENT BUGLIOSI, deputy district attorney. He is 74 and the author of several books, including Helter Skelter (cowritten with Curt Gentry), the definitive account of the case. I was walking out of court when Aaron Stovitz, who was head of the trial division, grabbed me by the arm and brought me into the office of Miller Leavy, who was above Aaron. Two LAPD detectives were there, and I hear the name "Tate." They used to call it the Tate-LaBianca case before Manson showed up and upstaged the victims. I said to Aaron, "Are we handling this?" He said, "Yeah."

On December 1 Los Angeles police chief Edward M. Davis called a news conference to announce that the Tate and LaBianca murders had been solved. Three of the alleged killers—Manson, Atkins, and Van Houten—were already in custody in Inyo County. Tex Watson was in custody in Texas and Patricia Krenwinkel in Alabama. Linda Kasabian had disappeared.

BUGLIOSI One of the problems was getting the physical evidence straight. Back in September, a ten-year-old kid, Steven Weiss, found the revolver that had been used in the Tate killings. The murderers had tossed it out the window on Beverly Glen as they were driving away. The boy's family had turned it in to the Van Nuys division of the LAPD. The police already had the murder weapon, but they didn't know they had it. They were looking all over the country for it, even in Canada.

MCGANN We sent out bulletins, pictures, brochures. Somehow Van Nuys didn't get the news. This was a screwup.

BUGLIOSI There were two separate investigations—Tate and LaBianca—and they were going off on their own. They weren't sharing information.

GALINDO My boss, Lieutenant Paul LePage, who ran the LaBianca team, trusted the people he worked with, and they trusted him. Bob Helder, who ran the Tate team, was feisty. This may not sound like much, but during meetings he'd throw his feet up on the captain's desk. LePage and Helder bumped heads off the bat. When information came in, they didn't share unless the captain called them in and said, "You guys have to talk." Vince very quickly recognized the rift between the two units, and he brought them together.

BUGLIOSI This was considered to be a weak case. It was a circumstantial evidence case. The main guy—Manson—had not participated

in the murders. People in my office said, "It's unfortunate that you've been assigned to this case. It's not a strong case." But you have to understand something about me. When I get on a case, the first thing I determine is if the person is guilty irrespective of whether I form that opinion based on admissible evidence. If I believe the person is guilty, I know that I can find the evidence—not manufacture it, find it. If I think a person is guilty, something comes over me. When I started looking at the police reports and saw the kind of person Manson was, I realized it was only a matter of time before I'd come up with enough evidence.

IX. CHARLES MANSON

In 1969, Charles Manson was 34 years old. He'd arrived in California from Ohio in 1955 at the wheel of a stolen Mercury with his pregnant wife at his side. Over the next 12 years he was convicted of everything from transporting stolen vehicles across state lines to forging government checks. He was in and out of the federal prison at Terminal Island. A modestly talented musician, he adored the Beatles and aspired to become a recording star. He was also a Scientologist and would claim that he had achieved the religion's highest level. He had spent half his life behind bars.

BUGLIOSI Manson's name at birth was "No Name Maddox." He didn't know his father. Maddox was his mother's maiden name. Manson was the surname of one of the men his mother spent time with. He felt his mother didn't love him. He felt he'd been dealt a bad hand. He was only five foot two—he was hostile about that. He took to crime early. By 13, he'd committed an armed robbery. At 17, he committed a homosexual rape. He committed a lot of federal crimes, which carry long jail terms.

To Manson there was no such thing as good and bad, no such thing as right and wrong. Everyone was acting out their own karma. You're doing what you're supposed to do. He admired Hitler. He said, "Hitler is a tuned-in guy who leveled the karma of the Jews." Manson is someone without regrets or compunctions.

Looking at his records, I found only three instances in which Manson had been examined by a psychiatrist and then only superficially. If he'd been properly examined, maybe—and I italicize the word—this rage seething in him would have been detected, and he'd never have been set free. He didn't want to be set free. Prison was where he felt at home. I called the authorities at Terminal Island, the last place he was incarcerated, and they told me, "Manson wanted to stay behind

bars." He felt prison was his home, the only one he'd ever had. He liked it. But in March of 1967, they let him go. If he'd only remained in prison, as many as 35 people might not be in their graves. I say 35 because that's the number the Manson Family tosses around. They didn't just commit the Tate and LaBianca murders. They say, "We offed 35 people."

From Terminal Island, Manson went up to San Francisco. The Haight-Ashbury district was paradise for him. It was free sex, love, drugs, and food, and kids began congregating around him. There was something about him. He was bright and had the rap of a street hustler. The kids liked his music. He sang about ending the war in Vietnam. Because he was older, kids thought they could learn something from him. Before you know it, a group of them were following him around. They formed the Family, got a school bus, and started traveling up and down the West Coast. He began to gain control of these kids.

X. THE FAMILY

The Family had many hangers-on, but the core group was no larger than 30. They squatted all over Los Angeles, surviving on food scrounged from grocery store Dumpsters. During the summer of 1968, the group lived in the Pacific Palisades home of Beach Boy Dennis Wilson, wreaking thousands of dollars in damages. (Wilson had picked up two female Family members hitchhiking one afternoon. The next thing he knew, Manson had moved in.) Spahn Ranch, however, became the Family's base.

BUGLIOSI Manson was the king of Spahn Ranch, the maharaja.

PURSELL Manson clearly held himself above the others. They dressed in rags. It looked like they'd robbed a Goodwill store. But Manson dressed in a buckskin shirt with fringe down the sleeves and buckskin pants with fringe down the legs. The girls had sewn the outfit for him.

BUGLIOSI In the hierarchy of the Family, the men were on top and the women had only two purposes: to procreate and to serve the men. If Charlie could have done it, he'd have kept women out. But he needed them-to attract more men.

STEVEN V. ROBERTS, Los Angeles bureau chief of The New York Times. He is 66 and a professor at George Washington University. I met the Manson women when I wrote a piece for The New York Times Magazine called "Charlie Manson: One Man's Family." I spent a lot of time with them. This was early-right after Manson was charged with the murders. I got to know Squeaky Fromme and Sandra Good before they became media freaks, and what I came to understand was how shrewd Charles Manson was as a recruiter and as a seducer. These women were empty vessels. There was a hole in each of their lives—a lack of confidence, a lack of accomplishment, a lack of identity. I remember Sandra Good telling me, "I never thought I could sing. But we were sitting around a campfire at the ranch. Charlie kept saying to me, 'Sing, sing.' I said, 'I can't sing.'" Charlie kept prodding and pushing her. She said, "I burst into tears and started singing."

BARBARA HOYT, member of the Family, Fiftyseven years old, she is a registered nurse. In April of 1969, I got in a fight with my dad-I don't even remember what it was about and stomped off. We lived in Canoga Park, and I started walking toward Spahn Ranch. I was picked up by two of the girls-one was Deirdre Shaw, Angela Lansbury's daughter. I met Charlie that first night. They had dinner, and everybody sat on the floor. We passed around casseroles and salads. You'd take three or four bites and pass them on. Everybody ate with the same utensils out of the same bowls. After the meal, the group shared a couple of joints. Then Charlie got out his guitar. He sang songs like "Cease to Exist":

Pretty girl, pretty, pretty girl, cease to exist. Just come and say you love me. Give up your world... I'm your kind. I'm your kind.

He sang that song on my first night. I felt like I was loved and accepted the way I was. It was unconditional. I needed that. I was misunderstood, I was 17.

CATHERINE SHARE, member of the Family. Sixty-six years old, she is a writer. I first met Charlie in the summer of 1968. He drove up to the house where I was staying with Bobby Beausoleil. He was in a beaten-down Chevy. He wore a cowboy hat and had a beard. He wanted us to go swimming with him. Bobby got on his chopper, and I got into the Chevy with the cowboy. Sitting in the front seat with him was a redhead, who turned out to be Squeaky Fromme, and Ruth Ann Moorehouse, called Ouisch. No one spoke-the cowboy's presence filled the vehicle. We drove to Pacific Palisades and pulled up to the gate of a huge glass-and-log home. It was Dennis Wilson's house. The cowboy said, "This is your dream, isn't it, girl?" Then he turned around and looked me in the eyes and said, "Start living it." He punched in numbers, and we went onto grounds with peacocks and eucalyptus trees and a pool on a cliff where beautiful men and women were swimming, some in suits, some topless. The Beatles' "Magical Mystery Tour" was blaring in the background.

I went into a bathroom to change, and this person walks up to me and he's no longer a cowboy. He has freshly washed chestnut hair, a tan, and is wearing an open silk kimono and harempants. He looked like a rock star, and he introduced himself like we'd never met: "Hello, I'm Charlie Manson." I went to Spahn Ranch that night. On a stage in the western saloon a member of the group was lying on his stomach, crying and thanking Charlie for setting him free. Charlie now wore a cream-colored robe, and his hair was down. He looked like Christ. He was saying, "That's all right, brother. You can give it all to me. Just let it go and be free." Charlie's face was shining. I thought he was the wisest and kindest man I'd ever met. He made me his woman right away. That's how it happened with all the new girls.

BUGLIOSI He used conventional techniques, and sex was one of them. He tried to subvert their sexuality. When a new girl joined the Family, he'd try to induce her to have sex with another girl. When a new boy joined, he'd try to get him to have sex with another boy. He tried to break down their pride. He tried to break down their egos. He told them all ego was bad.

FLYNN Charles Manson is a pimp.

BUGLIOSI LSD and marijuana were the main drugs. Manson went on LSD trips with the Family two, three, four times a week. Very cleverly he either took no LSD himself or used smaller dosages. That way he could retain control of his mental faculties. While they were on these trips he'd say, "Who says it's wrong to kill? There's nothing wrong with death. Death is a very beautiful thing."

FLYNN I saw people go from 16 to older than I was-24 at the time-in a matter of months. It was devastating.

BUGLIOSI Isolation was important. Spahn Ranch may have been only 25 miles from downtown, but in terms of lifestyle it was light-years away. There were no newspapers, no calendars, and no clocks. And there was Manson, sitting atop a rock with his guitar, preaching and philosophizing. No one spoke without his permission.

HOYT He was God. He was the devil. Everyone aspired to be like him or be with him. He offered an explanation of why the world is as it is. His sources were Scientology and a few others. He said we would have to die to ourselves and give up all knowledge. Everyone considered Charlie a pure soul. He'd only managed to go through a few years of school, so he wasn't programmed with society's rules and laws. He was like a person who'd been raised by wolves. He wanted us to discard our upbringings, our knowledge, and our hang-ups and live in Now.

SHARE He would show us how our parents hadn't raised us right and had abused us, had tried to shut down the light we had within, the brightness we had within. He talked about how the mind works. He discussed the subliminal messages that society transmitted. Then he would give us his own subliminal messages. We knew he was doing it, and we let him. That's how good he was. He was a visionary, a newscaster, a prophet, and a lover.

HOYT We ate when Charlie wanted to eat, sang and got together when he wanted to sing and get together. He told you what chores to do, what jobs to do.

SHARE I was like everyone else—enslaved to the point I couldn't put two sentences together. The thing you have to remember about Charlie is that he was a con. Kids don't know about cons. They don't know about people who've been in prison. People in prison live by their wits. Otherwise they don't survive. Charlie came out of prison with that skill. He knew what you were thinking before you did. He found himself with all these hippies, and it was easy for him to manipulate them. Real easy.

BUGLIOSI My belief is that all the people who killed for Manson had hostility coursing through theirveins. The other Family members were equally subservient, but they weren't murderers. Manson, of course, was the catalyst. He brought all the hostility—some of it against parents, some of it against society—to the surface. But the murderers would not have killed had they not wanted to do so. One of Manson's most devoted followers was a guy named Paul Watkins. When he realized Helter Skelter was coming down, he fled.

XI. HELTER SKELTER

HOYT When I joined the Family, the first thing they asked me was if I had heard the Beatles' White Album and knew about Helter Skelter. Susan Atkins—Sadie—was the one who told me about it. She told me Helter Skelter was coming. She said the blacks were

going to rise against the whites, but the Family would escape it. They were building dune buggies with fur seats and gun mounts. They were making clothes out of hides. It was like they were all pioneers. I thought, "Wow! This is fun. It's like camping."

SHARE Charlie talked about Helter Skelter every night. He said the way it would start is that the blacks, who'd already burned Watts, would start burning white neighborhoods. Then the whites, with the police behind them, would start killing blacks, and that would spark total chaos. Blackie—that's what he called them—would do this. Whitey would do that. And we'd learn to live off the land. We'd live in the desert and come in on dune buggies and rescue the orphaned white babies. We'd be the saviors.

BUGLIOSI The White Album came out in late November 1968. In Manson's mind, the song "Helter Skelter"-no matter that it came from the name of a British amusement park ride-was the signal for the last destructive war on the face of the earth. He thought the Beatles were sending him messages. "Piggies" talks about wealthy husbands and wives eating out with forks and knives. It says that they need a "damn good whacking." He thought another song, "Revolution 9," was the Beatles' attempt to invoke the Bible's Revelation 9, which says that during Armageddon the earth will be invaded by locusts. The Beatles once spelled their name the Beetles. Revelations says the locusts will have iron breastplates-to Manson those were the Beatles' electric guitars. It says the locusts will have the faces of men but the hair of women, like the Beatles.

FLYNN Charlie decided he would have to teach blacks how to start the revolution. He said, "The black man is nothing but a monkey dressed up in a white man's suit."

SHARE I think Charlie really believed his own hype. That's why the killings happened. That's why they wrote "PIG" on the door at the Tate house and "HEALTER SKELTER" at the LaBiancas'. All the messages were intended to ignite Helter Skelter. I totally believed Charlie. I believed that the cities were going to burn. I believed my only safety was to stay with the Family. I believed Charlie knew best.

HOYT Once the blacks killed the whites, they wouldn't know how to run things. They wouldn't know how to be judges or politicians. The only white people left would be the Family. We'd be hiding in Death Valley

in what Charlie called "the bottomless pit." We'd emerge, and Charlie would take over.

SHARE The Family had been preparing for this. Charlie would take the kids on what he called "creepy crawls." They'd break into houses and move around the furniture. There were a lot of creepy crawls before the Tate murders. He'd say, "Get your black clothes on, get in the car, and do a creepy crawl." Tex, Susan Atkins, Leslie Van Houten, Clem, Squeaky, and Patricia Krenwinkel—they all went on creepy crawls.

XII. CIELO DRIVE

BUGLIOSI Charlie had been at the Cielo house a couple of times before. A record producer named Terry Melcher, Doris Day's son, lived there. Dennis Wilson and Manson drove Melcher home one night after a party. A few months later Charlie went back. Melcher had auditioned him at Spahn Ranch, but he didn't like his music. Manson went there the second time to ask Melcher for another audition. Melcher, however, had moved to Malibu, and Manson got booted off the premises.

McGANN Manson thought Melcher was going to sign him. Melcher said, "You're talented. I'm gonna make your record." But he didn't do anything. Manson was mad about that. It's no accident he sent his group to Cielo.

BUGLIOSI On the afternoon of August 8, Manson told the girls, "Now is the time for Helter Skelter." That evening, he told Tex Watson, "Go to the former home of Terry Melcher and kill everyone on the premises." Manson didn't know exactly who lived there, but he indicated to Tex they were "entertainment types." Charlie then got the girls together and told them to do everything Tex told them. It was Susan Atkins, Patricia Krenwinkel, and Linda Kasabian. As they were pulling away Manson told the girls, "Leave a sign. You girls know what to write—something witchy."

HOYT We were all in the back of Spahn Ranch having dinner. Charlie called Tex into another room, and I saw them talking. Then I got a call on the ranch's field phone from Sadie, who was up at the front of the ranch. She wanted me to bring three sets of dark clothes. I got the clothes from a big pile we kept and brought them to the front, but they'd already left.

BUGLIOSI They drove directly to the Tate residence. Tex climbed the telephone pole in front and cut the wire to make sure no one

could call out. They could have gotten in by climbing the gate, but they didn't because they thought it might be electrified. Instead they went up a dirt embankment off to the side. Almost as soon as they were in, they saw headlights. It was Steven Parent coming down the driveway. He'd been visiting William Garretson. Tex walked up to the car and shot him four times.

Watson slit the screen of a front window of the house and entered. He went to the door and opened it, letting Susan Atkins and Patricia Krenwinkel in. Voytek Frykowski was on the couch. He'd been sleeping. He woke up and said, "Who are you?" Watson said, "I am the devil, and I'm here to do the devil's business." They tied Frykowski's hands, then went to the bedrooms. Abigail Folger was reading a book on the bed in her room. Sharon Tate was lying down in the next room. Jay Sebring was on the edge of the bed. They were talking. They rounded them all up in the living room. They'd brought a rope and put it around Sebring's neck, Sharon's neck, and Abigail Folger's neck and threw it over a beam in the ceiling. One of the victims said, "What are you going to do with us?" And Tex said, "You're all going to die." At that point the screaming and stabbing began. Somehow Abigail got loose. She ran outside. Patricia Krenwinkel chased her and stabbed her.

Frykowski got loose. He was fighting. He went outside, and Watson chased him. You talk about brutality—Frykowski suffered 51 stab wounds. He was hit over the head with a blunt instrument 13 times. He was shot 4 times. It was a sea of blood. It's all so horrendous, it's hard to even keep in your mind. While the killers were there, they inflicted 102 stab wounds on the victims and shot three of them. Sharon Tate was stabbed 16 times. Sadie told me Sharon begged for her life so she could have her baby. She said she told Sharon, "Bitch, you're gonna die. I don't have any mercy on you." She said that before she wrote "PIG" in Sharon's blood, she tasted it.

HOYT The next afternoon I was in a trailer watching Hobo Kelly, a kids' show, on TV. Sadie came in and demanded I turn the channel to the news. She told me to call Tex and Patricia Krenwinkel. The first thing on the news was the story that Sharon Tate had been murdered. I remember thinking I was glad not to be a part of a world where those things happened. The others reacted differently. One of them said, "The Soul sure picked a good one." They called Charlie that sometimes—the Soul. Then they started laughing. I felt inferior, like I hadn't evolved as far as they had. I hadn't expanded my mind like they had. I didn't think it was funny.

XIII. WAVERLY DRIVE

BUGLIOSI The second night was a little different. Manson decided to go along, and he brought Leslie Van Houten and Steve Grogan. Linda Kasabian, Susan Atkins, and Patricia Krenwinkel also went. They began by looking for victims at random. If you were white and appeared financially well-off, you qualified to be murdered. They started in Pasadena. They stopped at a house, and Manson looked in the window and saw pictures of children. Like Hitler, he loved children. So they couldn't do that place. They stopped at a church in Pasadena, but it was locked. Then they went into Los Angeles. At one point they were on Sunset Boulevard. They pulled up to a light next to a white sports car. Linda was driving, and Manson told her, "I'm going to get out and shoot that guy." But the light changed, and the sports car sped off. So they drove to Waverly Drive. The LaBianca residence was next door to a place they had been a year earlier.

Manson left everyone in the car and somehow got into the LaBianca house—he's never said how. But he got in, and he tied up Leno and Rosemary. He used leather thongs to tie their hands behind their backs. Leno was in the living room, Rosemary in the bedroom. Leno was a big guy. He could have squashed Charlie. Charlie had a gun, but he didn't use it. My guess is that he convinced Leno that if he cooperated, no harm would come to them. Charlie had a way of using that dulcet voice of his. He could be reassuring. He came back to the car and told them to go in there and kill the victims like the previous night.

The LaBianca murders were, if possible, more gruesome than those of the previous night. Tex killed Leno. He stabbed him 12 times with a knife and 14 times with a fork. The two girls killed Rosemary. They stabbed her 41 times. Rosemary had to listen to Leno being stabbed to death. She asked the girls, "What are you doing to my husband?" They carved the word "WAR" into Leno's stomach. The knife they left protruding from his throat and the fork from his stomach were probably references to the line about forks and knives in the Beatles' song "Piggies." Patricia Krenwinkel did the writing on the walls. Then what did they do? They raided the refrigerator. They ate some watermelon and left the rinds. After that, they took a shower.

Charlie had gotten ahold of Rosemary's wallet. He and Steve Grogan and Linda Kasabian took off. They got on the 5 freeway to Pacoima, which used to be the black community in the San Fernando Valley. Manson said, "We'll drop the wallet at a gas station, and some black man will pick it up, use the

credit cards—and that will connect him to the murders." He thought this would help to ignite the race war. But they went one off-ramp too far and exited at Sylmar. Manson sent Linda into a gas station rest room. She placed the wallet in the toilet tank. No one found it for a couple of months.

XIV. HIDING OUT

SHARE We never had newspapers at Spahn Ranch, but Charlie got an L.A. Times with headlines about the Tate-LaBianca killings. He held it up and said, "It's started." He said we had to get out of town, because it was now dangerous. We were up day and night putting food into barrels and getting our last clothes together, the leather outfits we'd been working on. We had three dune buggies with roll bars and machine gun mounts. It was apocalyptic. No one spoke of any alternative.

Within days Manson ordered another murder. This time the victim was a ranch hand named Donald "Shorty" Shea. Like other hands loyal to George Spahn, he wanted Manson off the ranch.

BUGLIOSI Shorty was white, and he had a black wife. Manson did not like that. He said it was "mixing."

HOYT I was in a trailer on high ground, and below that was a creek bed. Charlie, Tex, Bruce Davis [another Family member], and Steve Grogan chased Shorty down there. It was around ten at night. I heard a scream and got up. The moon was bright, and I could see the imprint of leaves on the window screen. I thought, "Maybe I imagined that." I lay back down, and the screams started again, and they kept happening and happening. It was Shorty. I recognized his voice. I was scared. I crouched in a ball on the floor. The next day I heard Charlie talking about it. He said, "Shorty died with a little help from us. He was hard to kill, but we brought him to Now."

Charlie then took all of us girls who were underage to the desert. The next morning I woke up, and we were at the base of Goler Wash. Tex and Charlie were talking about the bottomless pit. I thought they were crazy, because I'd assumed the bottomless pit was something figurative. But Charlie had brought along all these topographical maps. He was going to find it. It was a nine-mile walk up to Barker Ranch. We carried babies and equipment. But Charlie didn't walk. He waited for Tex to drive back down in a Power Wagon and take him up.

FLYNN They offered me a case of beer to go up to Barker Ranch, but the reason I went was to find out what happened to Shorty. I stayed and stayed, and I watched those people. It was dangerous. It was like walking in a soap bubble—you're hoping it doesn't burst.

BUGLIOSI It was a much more tense situation in the desert. Manson knew people would be looking for him. He posted guards on the roof of Barker Ranch, and he also had sentinels at some distance away so they could alert him as anyone was approaching. They had all kinds of ammunition and weaponry up there.

HOYT In early September I was taking a nap in the bedroom at Myers Ranch, a half mile away. We walked back and forth. I woke up and heard Sadie talking to Ruth Ann Moorehouse. I didn't pay attention until I heard the name "Tate." Then I started listening. She said that Sharon Tate was the last to die, that she had to watch the others die first. She said that Sharon had called for her mother. She said that Abigail had called for God, and she said Tex ran over and gutted her.

I walked back to Barker Ranch and saw Tex in the kitchen. The only thing I could think about was what he did to Abigail Folger. He said, "Barbara, your face is all the colors of the desert." I thought that if he or anyone else figured out what I knew I wasn't going to be alive anymore. I tried to forget what I knew. I got temporary amnesia. But from that point on I started working on trying to get out of the desert.

In early October two of us walked to Ballarat, population four. It took us 15 to 16 hours. And then we got a ride down to Los Angeles. At first I stayed with my grandmother, then I moved back in with my mom. I slept all day and stayed up all night. I kept my mother's biggest kitchen knife with me. I was guarding the house. I went from one window to another. When I told my mother what I knew, she didn't want to believe it. Then in December the news came on that Charles Manson had been charged. Right after that I got my first death threat. My mother said I had to call the police, and I did.

XV. PREPARING FOR TRIAL

BUGLIOSI I went to Spahn Ranch with a group of detectives. Danny DeCarlo, a member of the Straight Satans motorcycle gang, was our guide. Old man George Spahn was sitting in this dilapidated shack where he lived. He was wearing sunglasses and a Stetson, and he had a Chihuahua in his lap. He was listening to Son-

ny James on the radio while one of the hippie girls prepared lunch for him. We kept Danny in handcuffs so none of the Family still there would suspect he was cooperating. He took us to where Charlie and the others did their target practice shooting. We found casings from a .22-caliber revolver. Danny later told us he'd seen the revolver—located by Steven Weiss back in September—in Manson's hand. When LAPD test fired it, the casings matched those we found at the ranch. Which meant what? The weapon that had been used to shoot three Tate victims— Frykowski, Sebring, and Parent—was at one time at Spahn Ranch.

I also went out to Barker Ranch. It was extremely rough country. I was looking for boots. There were bloody boot prints at the Tate residence. I didn't find them, but I did find lots of magazines with articles about Hitler. And the detectives found the wire cutters that, it would turn out, had been used to cut the telephone line at the Tate residence. It was also while I was in Inyo County that I first saw Manson. He was in jail in Independence. I watched three or four sheriff's deputies walk him into the courthouse. I was shocked by how little he was. He was scruffy, with long, scraggly hair, and kind of hunchbacked. I thought, "He doesn't look imposing." But I'd already learned enough about him to know that it would be a great error on my part to underestimate him.

McGANN I have nothing but respect for Bugliosi as a lawyer, but his attitude pissed me off. He didn't solve the case. We solved the case. We brought the case to the district attorney's office in a pretty good package. He found more evidence, but that's what he's supposed to do.

GALINDO Vince Bugliosi was intense. Boy, was he intense. If I interviewed somebody and didn't get something he wanted, he reinterviewed them. But I didn't mind. He was strictly for conviction, and conviction meant proving these people guilty. He's the guy who made the case.

BUGLIOSI I made a deal with Richard Caballero, Susan Atkins's lawyer, that if Susan cooperated I wouldn't seek the death penalty against her. If she stopped cooperating, I couldn't use what she'd told me. I hadn't wanted to do this. As far as I was concerned, she was one of the main killers. But the D.A. overruled me. There was a lot of pressure. There was such a desire to break the case. So we came up with this agreement.

The deal with Atkins soon fell apart. First came a spate of publicity that threatened to

pollute the jury pool, undermining her value as a witness. The most damaging article appeared in the Los Angeles Times. Under the headline "Susan Atkins' Story of 2 Nights of Murder," the state's star witness provided a comprehensive first-person account of the killings. Second came Manson's transfer from Inyo County to Los Angeles.

McGANN Manson and Susan Atkins started communicating, and she completely changed. She became very belligerent. She didn't want anything more to do with us. She decided she wouldn't testify.

BUGLIOSI Sadie went back to her god, Charlie.

As Atkins returned to the Family, Linda Kasabian, who had fled to New Mexico, came out of hiding.

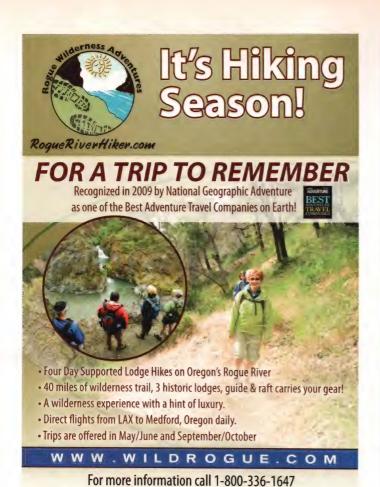
GARY FLEISCHMAN, Kasabian's lawyer. Now 75, he practices in Northern California. Linda had seen them committing mayhem at the Tate house. She had driven the killers to the LaBianca residence, but she hadn't done anything. Still, she was technically guilty of first-degree murder. I told her that a deal was the only way out. She initially didn't want to do that. These were her soul mates, no matter what they'd done. But I told her, "You're broke, you're pregnant, and you were there. You must become a prosecution witness."

One day Aaron Stovitz, the head of the trial division, called me. He said, "I want to talk to you." I said, "I'm going to get my hair cut at the barbershop at the Beverly Wilshire hotel. Come on over." So he drives out, and he makes me an offer. A very strange confluence of events had occurred. They needed Linda Kasabian, and she needed them. They gave her total immunity.

BUGLIOSI We took Linda to Cielo Drive. I wanted her to point out to me where certain things had occurred. When we approached the gate, a couple of snarling dogs appeared. The owner had bought watchdogs. Linda started sobbing and saying over and over, "Why couldn't they have been here that night? Why couldn't they have been here that night?"

XVI. THE TRIAL

The People v. Charles Manson, Susan Atkins, Patricia Krenwinkel, and Leslie Van Houten began July 24, 1970, on the eighth floor of the Hall of Justice, with Judge Charles Older presiding. The trial would produce 28,354 pages



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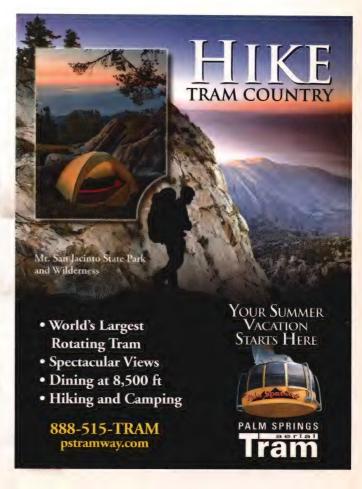
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of transcript and cost more than \$1 million. Watson, not yet extradited from Texas, would be tried separately.

BUGLIOSI When Manson walked into the courtroom the first morning, people gasped. The night before, he'd gotten ahold of some sharp object and carved a bloody x into his forehead. Outside the Hall of Justice, Family members passed out his statement: "I have x'd myself from your world.... Your courtroom is man's game. Love is my judge." That weekend the female defendants heated bobby pins and burned x's into their foreheads. It was bizarre, but every day when I walked into the courtroom I exuded confidence. I'd done so much preparation I felt we couldn't lose.

FLEISCHMAN On the third day, when they brought Linda into court, she looked at the three little girls, the killers—Sadie, Krenwinkel, and Van Houten—and asked them, "How could you?" They were supposed to be hippies. They were supposed to value life.

BUGLIOSI Linda knew on the night of the murders that she'd be the one who'd have to tell the world what happened. She thought they were just going off on another creepy crawl mission. She was an ideal witness. She'd been present both nights, but she hadn't participated. She said Manson gave the orders to kill everyone at Tate. She described watching Tex Watson stab Voytek Frykowski. She said Manson directed them to the LaBianca house. As she talked about what happened, you'd see these expressions of terrible pain on her face. She was cut out of different cloth than the other Family members. The others were bloodthirsty robots. She was on the stand for 17 days. The defense assaulted her verbally. It was mostly Manson's lawyer, Irving Kanarek.

FLEISCHMAN Charlie Manson made a huge mistake. He picked the worst lawyer he could have gotten—Irving Kanarek. He was famous around town as an obstructionist. If I'd been cross-examining Linda Kasabian, I'd have shoved that immunity agreement up her nose. I'd have said, "You were promised your freedom, so you made up this story." Then I'd have gotten her off the stand. But Kanarek kept her up there. He'd ask Linda, "How many times have you taken LSD?" She'd say, "Fifty." He'd ask, "Do you remember the first time?" She'd say, "Yes." He'd ask, "Do you remember the last time?" She'd say, "Yes." Then he'd ask, "Do you remember the 37th time?" Vince would yell, "Objection," and there'd be a dozen lawyers at the bench. Then Kanarek would spend an hour finding out where Linda had lunch that day and what she'd eaten. The guy could think of more irrelevant questions. He's meshuga, as we say in Yiddish. Manson sought him out for that reason—to foul up the trial. But it didn't work. Linda's testimony stood up.

Bugliosi had more than Kasabian: fingerprints, firearm identification, testimony from a home owner at whose residence Tex Watson and the others had hosed the gore off their hands after the Tate killings, and indirect evidence tying Krenwinkel to the writing at the LaBianca home.

BUGLIOSI One day Manson got ahold of a sharp pencil, and from a standing position jumped over the defense table toward the judge, shouting, "In the name of Christian justice, someone should cut your head off." It was an amazing feat. I don't know how he did it. You just don't see things like that in court. The deputies immediately tackled him and dragged him off. From there on out Judge Older wore a handgun under his robe.

HOYT For months before I testified, I was getting death threats. Sometimes I knew who was calling-it was Squeaky or Sandy. The prosecution had to give my depositions to the defense. So they knew what I was going to say, and they knew it wasn't going to be good for Charlie. I stayed in touch with a few of them, trying to make them think I was still on their side. They asked me to go to Hawaii. So I went. I was at the Honolulu airport with Ruth Ann Moorehouse, and we got a hamburger. After I ate it, she said, "Just imagine if there were ten tabs of acid in that." I then went into the city. All of a sudden I was feeling really weird, very high, and I realized there were ten tabs of acid in the hamburger. I got to a bathroom and made myself throw up. I don't know how I did it, but I got to the steps of the Salvation Army building. I sprawled out. A man asked me, "Are you all right?" I said no. I told him to call Mr. Bugliosi. They took me to a hospital and gave me Valium by IV to bring me down. The Valium went up my arm and into my brain and ripped it out. That's when I lost consciousness.

Even though they tried to kill me, I had to testify. I'd seen Sharon Tate's mother on TV talking about her grief. That's what swayed me. I felt so sad for her. What it finally came down to for me was this: Did I want to be able to live with myself when I got old? And I decided that I did.

BUGLIOSI In November Ronald Hughes, Leslie Van Houten's lawyer, vanished from the

face of the earth. The Family had adopted an umbrella defense strategy. The goal was to save Charlie. The girls were going to give themselves up for Charlie. At some point Hughes started to show some independence. He started defending Leslie at Manson's expense. In March Hughes's body was found in a decomposed condition at Sespe Hot Springs in Ventura County. The coroner couldn't determine the cause of death. I don't know that the Family killed Ronald Hughes, but if I had to guess, I'd say they did.

FLEISCHMAN It freaked us all out when Ronald Hughes got killed. How many times do you hear of a defense lawyer getting killed in the middle of a case? I was living in a two-story apartment in Beverly Hills, and I had a couple of these kids—Linda's husband, Bob, and a guy named Charlie Melton—sleeping on my doorstep. Bob and Charlie were really just warm bodies. They were just eating my food and smoking my dope. But they lived with me for several months. I wanted someone there if Squeaky Fromme tried to sneak in and slit my throat.

XVII. VERDICT

When asked to call its first witness, the defense rested. Manson never testified in front of the jury. Kanarek hoped the jury would decide that the prosecution had failed to prove its case. The jury deliberated for 42 hours and 40 minutes. On January 25, 1971, it found Charles Manson, Patricia Krenwinkel, Susan Atkins, and Leslie Van Houten guilty of murder.

BUGLIOSI I couldn't conceive of the jury coming back with a not-guilty verdict. But I did fear a hung jury. One juror, out of fear—because they all knew the Manson Family was still on the streets—could have balked. When the jury came in, I watched Manson. His hands were trembling. He'd convinced the Family members that death was beautiful. But that was all BS.

FLEISCHMAN Was there enough proof to convict Manson? Legally, I think it's pretty questionable. Morally, I have no doubt that he's guilty. Manson took control of these 22- and 23-year-old kids and turned them into killers. But legally, all Vince had was the testimony of my client, and he gave her immunity for her testimony. Not that it mattered. Vince was trying the devil incarnate, and what jury is not going to convict the devil?

BUGLIOSI You've got to realize that Manson was the main focus of the trial. The problem

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was that he did not physically participate in the murders. How did I connect him to the crime? I brought him in by way of circumstantial evidence. The first piece was his total, complete domination. The other one is that only he had a motive for these murders: Helter Skelter. I told the jury that when those words were found printed in blood at the La-Bianca murder scene, it was tantamount to finding Manson's fingerprints.

The penalty phase of the trial lasted nearly two months. On March 29, 1971, the jury found that Manson, Krenwinkel, Atkins, and Van Houten should be sentenced to death. Virginia Graham, Ronnie Howard, and Steven Weiss, the youngster who found the gun, split the \$25,000 reward put up by Warren Beatty and others.

BUGLIOSI I told the jury, "If you're not willing to come back with a verdict of death in this case, we should abolish the death penalty in the state of California. Why have it on the books? How many people do you have to kill to get the death penalty?"

XVIII. AFTERMATH

In October 1971, Tex Watson was convicted in a separate trial. Like the others, he was sentenced to death. Within little more than two years after the Tate-LaBianca murders, all five killers had been brought to justice. Bobby Beausoleil, and later Manson, were convicted of the Hinman murder. In addition, Manson, Davis, and Grogan were convicted of the Shea murder; Watson was not prosecuted in that case.

BUGLIOSI I was driving with the radio on when I heard that the Supreme Court had set aside the death penalty. I immediately recalled a conversation I had with Manson after the verdict. He said, "You know, Bugliosi, all you've done is send me back to where I came from." I said, "But Charlie, you haven't been to the green room." The green room is where they drop the cyanide tablet. So I thought back to that conversation, and I thought, "Now he will never be in the green room. Now he will be where he wants to be." Sure, he'd rather be back on the outside with a harem of women, driving dune buggies up and down the desert. But he doesn't mind life behind bars. He's bisexual. So when I heard the news, I said to myself, "Charlie's beaten the rap."

HOYT Manson should have been executed. They all should have been executed. It's not that I want to see them die. It's hard to think about. But it's harder to think about what they did to their victims.

Like many lifers, Manson, now 74, and the others are eligible for parole. (Squeaky Fromme, who was convicted of the attempted assassination of President Gerald Ford in 1975, is also eligible.)

DIMARIA What strikes me about parole hearings is that they're always a trek back to hell. Every year, sometimes two or three times a for Susan Atkins, who had a tough child-hood, the killers were all average American kids from good backgrounds. My God, Tex Watson was a football, basketball, and track star. He had an A average in high school. Leslie Van Houten was a homecoming queen. Patricia Krenwinkel wanted to become a nun. These were normal American kids. But Manson got ahold of them. The case is a reaffirmation of the verity that whenever you turn over your mind to an authoritarian figure, the potential for madness exists. When you lose your will, you can't turn back.

Bugliosi: I was driving with the radio on when I heard that the Supreme Court had set aside the death penalty.... I said to myself, "Charlie's beaten the rap."

year, we go. I don't know how many hearings we've been to for Leslie Van Houten. We've also been to hearings for Susan Atkins and Patricia Krenwinkel. Each time I have to watch my mother endure an account of how her brother died. Debra Tate, Sharon's sister, comes. The LaBiancas come. I feel that the crimes themselves should be enough to keep them in prison for life.

We're talking about premeditated mass

HOYT I hear these murderers complain about the size of their cells. But the size of their cells is a lot bigger than the size of the coffins their victims are in. They say they have to live with what they've done for the rest of their lives. Well, at least they get to live with it. Their victims don't get to live at all.

FLEISCHMAN It's a shock that Leslie Van Houten has been kept in jail. Had she done an isolated event of this nature 40 years ago, she'd have long since been released on parole. But because she was in the Manson Family, she's still in the pokey.

HOYT I think Manson is possessed. I think he has believed his stuff so long, he's incapable of waking up. And I don't think he'll ever own up to what he's done.

SHARE If you let Charles Manson out, he'd try to kill more people. Even in a physically diminished state, he'd try to manipulate someone into killing for him.

BUGLIOSI One of the reasons people are obsessed with the Manson case is that except

There is also another reason. People forget that before the Tate-LaBianca killings, hippies had a clear image. They wanted to end the Vietnam War. They wanted to promote love. That these types of people were involved in a murder case that stretched the limits of brutality was a shock to the country.

In prosecuting this case I saw the face of unbelievable evil. That these people could not just stab their victims but enjoy it, that they could ignore their screams and keep stabbing as the victims were begging for their lives—I'd not seen that before. The question is, Where was God? Where was God in the LaBianca home and the Tate residence? Christians believe God is omniscient. So evidently he was there those nights and just decided not to do anything. You know, I'm an agnostic.

Los Angeles

VOLUME 54, NUMBER 7

»LOS ANGELES (ISSN 1522-9149) is published monthly by Emmis Publishing, L.P. Principal office: 5900 Wilshire Blvd., 10th Floor, Los Angeles, CA 90036. Periodicals postage paid at Los Angeles, CA, and additional mailing offices. The oneyear domestic subscription price is \$9.95. POSTMASTER: Send address changes to LOS ANGELES, P.O. Box 420235, Palm Coast, FL 32142, Not responsible for unsolicited manuscripts or other materials, which must be accompanied by return postage. SUBSCRIBERS: If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within two years. Copyright © 2009 Emmis Publishing, L.P., a subsidiary of Emmis Communications Corporation, One Emmis Plaza, 40 Monument Circle, Suite 100, Indianapolis, IN 46204. All rights reserved. Best of L.A.® is a registered trademark of Emmis Publishing, L.P. Reproduction in whole or in part of any text, photograph, or illustration without written permission from the publisher is strictly prohibited. » Subscriber Service 800-876-5222. GST #R133004424. Printed in the USA.

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A Legal Primer for Consumers
Starts on page S-6



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by surprise," Shayesteh says. "These are simple things that a lot of lawyers fail to do with their clients."

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Davies, Paul. O'Melveny & Myers. Los Angeles.

Eckert, Helen C., Sheppard Mullin Richter &

Hampton, Los Angeles, 213-617-4286
Eisenberg, Jonathan M., California Department of Justice, Los Angeles, 213-897-6505
Eisner, Samantha, ICANN, Marina Del Rey.

Enson, Eric P., Jones Day, Los Angeles.

Gabler, Julie S., Howrey, Los Angeles, 213-892-1852 Jaquez, Sean W., Sony Pictures Entertainment, Culver City, 310-244-2600

Kesselman, David W., Blecher & Collins, Los Angeles, 213-622-4222

Pearl, James Bo, O'Melveny & Myers, Los Angeles.

Sasse, Daniel. Crowell & Moring, Irvine. 263-8400

Solh, Chahira, Crowell & Moring, Irvine. 949-263-8400

Stokes, Joshua C., Gibson Dunn & Crutcher, Los Angeles, 213-229-7000

Teruya, Kevin, Quinn Emanuel Urquhart Oliver & Hedges, Los Angeles, 213-443-3000

APPELLATE

Andre, Jean-Claude, Office of the U.S. Attorney for the Central District of California, Los Angeles. 213-89/-0705

Bacchus, Michael F., Horvitz & Levy, Encino.

Batalden, Peder K., Horvitz & Levy, Encino.

Boyer, Holly N., Esner Chang & Ellis, Glendale,

818-956-3100

Cooper, Amy J., Law Offices of Amy Cooper.
Los Angeles, 323-251-0264

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Dicker. Los Angeles, 213-443-5100

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Galston, Katharine J., Akin Gump Strauss Hauer &
Edd. Los Angeles, 210-239, 1000 Feld, Los Angeles, 310-229-1000 Goldstein, Seth. Sidley Austin, Los Angeles.

Klatchko, Kira L., Best Best & Krieger, Indian Wells,

Levin, Daniel B., U.S. Department of Justice. Los Angeles, 213-894-5796

Los Angeles, 213-874-5796
Levine, Wendy Marantz. Bet Tzedek Legal Services.
Los Angeles, 323-549-5839
Lewis, Jeffrey. Attorney at Law.
Palos Verdes Peninsula, 310-265-4490

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626-431-2787

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Asfour, Kevin. K&L Gates. Los Angeles.

Astarabadi, Jeff. Jackson DeMarco Tidus

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Basinger, G. Jill, McDermott Will & Emery, geles, 310-277-4110

Bauer, Christopher, Jones Day, Irvine, 949-851-3939 Baum, Andrew. Glaser Weil Fink Jacobs Howard & Shapiro. Los Angeles. 310-282-6298

Beanum, Alison K., Sedgwick Detert Moran & Arnold, Los Angeles, 213-426-6900

Beaudoin, Wayne E., Law Office of Wayne E Beaudoin, Sherman Oaks, 818-205-2815

Beck, Loren J., Russ August & Kabat, Los Angeles. 310-979-8247 Ben-Shahar, Sharon, Bird Marella Boxer Wolpert Nessim Drooks & Lincenberg, Los Angeles, 310-201-2100

Benedict, Thomas J.. White & Case. Los Angeles.

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310-553-3610

Bonfigtio, Melissa B., Eisenberg Raizman Thurston
& Wong, Los Angeles, 310-445-4400

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Bowerbank, John E., Newmeyer & Dillion. Newport Beach, 949-854-7000

Brecht, Celeste Marie. Kellman Hoffer. Manhattan Beach, 310-536-0707

Broedlow Dunagan, Kelly E., Attorney at Law. Fullerton, 714-449-3390

Brophy, Michael S., Winston & Strawn, Los Angeles. 213-615-1807 Burch, Travis J.. The Eclipse Group. Irvine.

Carroll, Brook J., Nordman Cormany Hair & Compton, Oxnard, 805-485-1000

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Chan, Camilla. Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles, 310-500-3500

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Charron, William J., O'Melveny & Myers, Los Angeles, 310-553-6700

Chiarelli, Jennifer N., Perkins Coie, Santa Monica,

Chon, Cindy M., Grant Genovese & Baratta, Irvine.

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Clingo, Jennifer, Selman • Breitman, Los Angeles,

Cohen, Robert A.. Anker Reed Hymes Schreiber & Cohen. Woodland Hills, 818-501-5800

Comer, Kirk Stephen, Wasserman Comden & Casselman, Alhambra, 626-308-9882

Contreras, Jr., Franklin J., Shulman Hodges & Bastian, Foothill Ranch, 949-340-3400

Coons, Shane E., Newmeyer & Dillion, Newport Beach, 949-854-7000

Corey, Jon D., Quinn Emanuel Urquhart Oliver & Hedges, Los Angeles, 213-443-3000 Cramer, Mark T., Kirkland & Ellis, Los Angeles.

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Derby, Paul B., Hennigan Bennett & Dorman, Los Angeles, 213-694-1200

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Feenberg, Michael W., Nemecek & Cole, Sherman Oaks, 818-788-9500

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Frank, Jason M., Eagan O'Malley & Avenatti. Newport Beach, 949-706-7000

Friend, Michele B., Kneafsey Tostado & Associates. Los Angeles, 213-892-1200

Fuentes, Monique M., Troutman Sanders, Irvine,

Gallardo, Tommy. Nemecek & Cole. Sherman Oaks.

Garabed, Michael A., Reed Smith, Los Angeles. 213-457-8086

Geibelson, Michael A., Robins Kaplan Miller & Ciresi, Los Angeles, 310-552-0130

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Santa Monica, 310-255-9111

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Gless, Jason C.. Wood Smith Henning & Berman. Riverside. 951-779-5000

Gluzman, Joel, Nemecek & Cole, Sherman Oaks.

Goldsmith, Mark J., Klinedinst, Los Angeles,

Gonzalez, Henry H., Baute & Tidus, Los Angeles. 213-630-505

Granowitz, Evan W., Shulman Hodges & Bastian, Foothill Ranch, 949-340-3400 Grimberg, Michelle S., Levene Neale Bender Rankin

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Grotzinger, Jordan D.. Greenberg Traurig. Santa Monica, 310-586-7700 Halm, David G.. Pettit Kohn Ingrassia & Lutz. Los Angeles, 310-417-1135

Hatch, Scott R., Call Jensen & Ferrell. Newport Beach, 949-717-3000

Hernandez, Miguel, Carroll Burdick & McDonough. Los Angeles, 213-833-4500

Hertel, Katherine E., Jones Day, Los Angeles.

Herzog, Eric, Fulbright & Jaworski, Los Angeles.

Hill, Courtney Culwell. Theodora Oringher Miller & Richman, Los Angeles, 310-557-2009

Hong, Lyndon H., Klinedinst. Los Angeles.

Horowitz, Elsa M.. Wolf Rifkin Shapiro Schulman & Rabkin, Los Angeles, 310-478-4100

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Hurwitz, Robert M.P.. Sheppard Mullin Richter & Hampton, Los Angeles, 213-617-5476

Imel, Lawrence J., Ľurie Zepeda Schmalz & Hogan. Beverly Hills, 310-274-8700

Jacobs, Marc R., Michelman & Robinson, Encino,

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Kalvestran, Jennifer C., Musick Peeler & Garrett, Los Angeles, 213–629–7600 Kelley, Dugan P., Cappello & Noël, Santa Barbara,

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Kurtz, Nicholas. Johnson & Johnson. Beverly Hills.

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Larsen, Ryan. Katten Muchin Rosenman. Los Angeles, 310-788-4400

Laska, Joseph E.. Manatt Phelps & Phillips. Los Angeles. 310-312-4352

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Los Angeles. 213-612-2500 Lee, Rodney C., Ervin Cohen & Jessup. Beverly Hills.

Leipzig, Scott J., Alston & Bird, Los Angeles.

LeQuang, Khai, Orrick Herrington & Sutcliffe, Los Angeles, 213-612-2407

Lewis, James W. Walsh Delaney Attorneys. Valencia.

Lewis, Stephanie R., Abelson | Herron, Los Angeles,

Loewy, Robert G., Teuton Loewy & Parker, Irvine,



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Dozing Under the Influence

My cousin went out for happy hour with some friends. When he left the bar around midnight, he realized he had had too much to drink. Doing what he thought was the responsible thing, he decided to sleep it off in the backseat of his car. An hour later, a police officer woke him up and charged him with DUI. How can he be charged if he wasn't driving?



David D. Diamond of Diamond & Associates in Los Angeles responds

Driving requires evidence of volitional movement. However, your license can be suspended if you refuse to submit to a chemical test if the police have reasonable cause to believe that you were driving, absent proof of actual driving. The judicial process uses a different standard—there must be proof of volitional movement of a vehicle.

Driving may be established through circumstantial vidence. Some examples include a vehicle parked on the freeway, over a mile from an on-ramp, with the defendant—the sole occupant of the vehicle—found in the driver's seat with the engine running. Another

example is if a defendant is seated in the driver's seat steering or controlling the vehicle while it is still moving, even though the engine is no longer running.

A judge will define driving to be 'intentionally causing a vehicle to move by exercising actual physical control over it. The person must cause the vehicle to move, but the movement may be slight.'

Since your cousin was in the backscat of the car and there is no evidence that there was any volitional movement of the vehicle, I think he has a good chance at trial.

Lohse, Allen P., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor. Los Angeles. 310-500-3500

Lopez, Theresa C.. Crowell & Moring. Irvine. 949-798-1326

Lovrien, Christopher. Jones Day. Los Angeles.

Mackey, Lara. Sony Pictures Entertainment. Culver City. 310-244-4000 Maier, Eric R., Maier Shoch, Hermosa Beach.

Marasigan, Jayson. Dack Marasigan & Flores. Laguna Hills, 949-206-9848

Marquart, Jaime W., Baker Marquart Crone & Hawxhurst, Los Angeles, 310-575-3800 Mayer, Zachary, Theodora Oringher Miller & Richman. Costa Mesa. 714-549-6200

Maynard Carasso, Kimberly A., Callahan & Blaine.

Santa Ana. 714-241-4444 McConnell, Robin M.. Stone | Rosenblatt | Cha. Woodland Hills, 818-999-2232

McNamara, Ryan M., Call Jensen & Ferrell. Newport Beach, 949-717-3000

McRae, Devin A., Glaser Weil Fink Jacobs Howard &

Shapiro. Los Angeles, 310-553-3000 Miles, Marc P. Callahan & Blaine. Santa Ana.

Milligan, Robert B., Seyfarth Shaw, Los Angeles,

310-277-7200 **Pg. 5-20 Mitilian, Armen G.**. Freeman Freeman & Smiley.
Los Angeles. 310-255-6129

Mittleman, Harry A., Irell & Manella, Los Angeles,

Mockler, Robert W., Hennigan Bennett & Dorman, Los Angeles, 213-694-1200

Mok, Francisca M., McDermott Will & Emery, Los Angeles, 310-277-4110

Montrose, Keri, Jacobson Russell Saltz & Fingerman. Los Angeles, 310-446-9900 Moran, Colm A., Hogan & Hartson, Los Angeles. 310-785-4600

Moss, Meredith M., Steptoe & Johnson, Los Angeles,

Movaghar, Nick. Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles,

Nelson, Jennifer. Reed Smith, Los Angeles.

Nguyen, Nancy T., DLA Piper, Los Angeles,

Nguyen, Van-Dzung V., Crowell & Moring, Irvine.

Ormond, Richard P., Buchalter Nemer, Los Angeles.

Osher, Jeremy. Boren Osher & Luftman. Los Angeles. 323-937-9900

Perkowski, Peter E., Winston & Strawn.

Los Angeles. 213-615-1700

Peterson, Eric C.. Rutter Hobbs & Davidoff.
Los Angeles. 310-286-1700

Pritchard, Erik M., Troutman Sanders, Irvine,

Procel, Brian A., Miller Barondess, Los Angeles,

Quach, Lan T., Proudfoot & Quach, Pasadena,

Rabizadeh, Sheila. Loeb & Loeb. Los Angeles.

Reikes, Michele A., Lurie & Park, Los Angeles, -207-9400 Pg. S-21

Reis, Sean P., The Reis Law Firm, Irvine.

Renzi, Jeffrey S., Squire Sanders & Dempsey. Los Angeles, 213-624-2500

Rhyne, Jeremy A., Troutman Sanders, Irvine.

Rising, Kevin D.. Akin Gump Strauss Hauer & Feld. Los Angeles, 310-229-1000 Rosenfeld, Jeffrey. Bingham McCutchen. Santa Monica. 310-255-9064

Rothenberg, Zachary. Grodsky & Olecki. Santa Monica, 310-315-3009 Rudin, Aaron P., Gordon & Rees, Los Angeles.

Saltz, Michael J., Jacobson Russell Saltz &

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Sanchez, Nick J.G.. Theodora Oringher Miller & Richman. Costa Mesa, 714-549-6200

Satterthwaite, Robert E.. Russ August & Kabat. Los Angeles, 310-979-8233

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Seror, Matthew. Buchalter Nemer, Los Angeles. 213-891-0700

Shaham, Yaron, Wolfe & Wyman, Irvine, 949-475-9200 Sharma, Aalok, White & Case, Los Angeles.

213-620-7700 Shields, Patrick M., Quinn Emanuel Urquhart Oliver

& Hedges. Los Angeles, 213-443-3000 Shimabe, Michika, Callahan & Blaine, Santa Ana.

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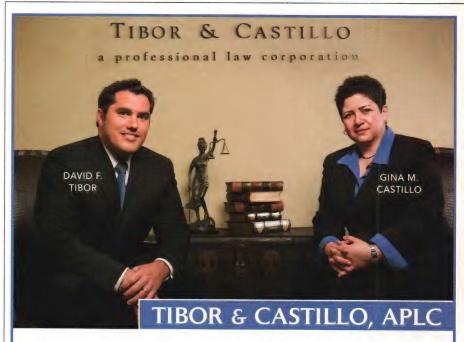
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Tantalo, Joel M., Tantalo & Adler, Beverly Hills,

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Los Angeles, 310-277-4110

Weiss, Benjamin M., Robins Kaplan Miller & Ciresi.
Los Angeles, 310-552-0130

Gourjian, Varand, Gourjian Law Group, Glendale, 818-956-0100

Heller, Jaime, Manatt Phelps & Phillips. Los Angeles, 310-312-4000

Howald, Brandon G., Paul Hastings Janofsky & Walker, Costa Mesa, 714-668-6239

Khalili, Arash. Loeb & Loeb. Los Angeles.

Kim, John Y., Buus Kim Kuo & Tran, Newport Beach,

Kim, Lilly S., Reed Smith, Los Angeles, 213-457-8310 Klinedinst, Kathryn Dee. Greenberg Glusker. Los Angeles, 310-553-3610

Ku, Katherine H., Munger Tolles & Olson. Los Angeles, 213-683-9100

Law, Jor, Homeier & Law, Sherman Oaks.

Leeson, Nichole S., NBC Universal, Universal City, 818-777-0360

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Sangmeister, Sarah Tong, Keesal Young & Logan. Long Beach. 562-436-2000

Sklar, Jeffrey A., Loeb & Loeb, Los Angeles.

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Weldon, Elizabeth M., Snell & Wilmer, Los Angeles,

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& Shapiro, Los Angeles, 310-282-6286

Yadegar, Navid, Yadegar Law Group, Los Angeles. 310-499-0140

Yang, Lisa J., Lim Ruger & Kim, Los Angeles.

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BUSINESS/CORPORATE

Annigian, Jason D., The Law Office of Jason D.

Annigian, Upland, 909-981-0475 Ardebili, Hajir, White O'Connor Fink & Brenner, Los Angeles, 310-712-6100

Bettinger, Jay. Bettinger Law Group. Seal Beach.

Chan, Angela P., Ervin Cohen & Jessup, Beverly Hills, 310-273-6333

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Conway, Michael J., Family Products, Van Nuys.

Dreibholz, Kurt A., Morris Polich & Purdy, Los Angeles, 213-891-9100 Fleck, Casey T., Skadden Arps Slate Meagher &

Flom, Los Angeles, 213-687-5341 Garcia, Jason A., Genius Products, Santa Monica.

Gasowski, Samuel E., Stowell Zeilenga Ruth Vaughn & Treiger. Westlake Village, 805-446-1496 Glassman, Jeffrey R., Ervin Cohen & Jessup.

Beverly Hills, 310-273-6333

Swanson, Paul D., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles. 310-500-3500

Sweeney, Deborah S., MyCorporation by Intuit. Woodland HIlls, 818-436-8266

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Wichmann, Stephen C., Impac Funding Corp., Irvine.

Willner, Bertha C.. Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor. Los Angeles. 310-500-3500

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Zeppos, Demosthenis, Zeppos Law Firm, Irvine.

CIVIL LITIGATION DEFENSE

Acain, Michael P.. McKay Graham & de Lorimier, Los Angeles, 213-386-6900

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Clancey, Clifford A., Manning & Marder Kass Ellrod Ramirez, Los Angeles, 213-624-6900

Corrie, Linda M., Tressler Soderstrom Maloney & Priess. Costa Mesa. 714-429-2900

Cunningham, Scott D., Condon & Forsyth. Los Angeles, 310-557-2030

Davis, Jason A., Kolar & Associates, Santa Ana.

Dorny, Deborah. Manning & Marder Kass Ellrod Ramirez, Los Angeles, 213-624-6900

Douglas, Stacy L.. Wood Smith Henning & Berman.

Los Angeles, 310-481-7600 Fiola, N. Asir. Selman • Breitman, Santa Ana.

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Jeffrey, Sharon. Manning & Marder Kass Ellrod Ramirez. Los Angeles. 213-624-6900

Kumar, Rittu. Hurrell Cantrall. Los Angeles. 213-426-2000

Kuo, Jeanne. Tressler Soderstrom Maloney & Priess. Los Angeles, 310-203-4813

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Lott, Cheryl, Buchalter Nemer, Los Angeles, -0700

Martinez, Venessa. Stone | Rosenblatt | Cha. Woodland Hills. 818-999-2232

Martoccia, Dean A., Seyfarth Shaw. Los Angeles.

Parker, Deborah, Knott & Glazier, Los Angeles.

Pham, Christopher Q., Johnson & Pham, Woodland Hills, 818-888-7540

Riggs, Jenny L., Jones Day, Los Angeles, 13-489-3939

Roberts, Jason S., Grant Genovese & Baratta, Irvine

Schiesl, Laura. Call Jensen & Ferrell. Newport Beach, 949-717-3000

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Bibring, Peter. ACLU of Southern California. Los Angeles, 213-977-9500

Faer, Laura. Public Counsel. Los Angeles.

Kral, Timothy J., Manning & Marder Kass Ellrod Ramirez, Los Angeles, 213-624-6900

CLASS ACTION/MASS TORTS

Aguilera, A. Eric. Bohm Matsen Kegel & Aguilera. Costa Mesa. 714-384-6500

Cooper, Scott B.. The Cooper Law Firm, Irvine,

Curtis, Robert A., Foley Bezek Behle & Curtis. Santa Barbara, 805-962-9495 Eyerly, Michael C., Kiesel Boucher Larson. Beverly Hills, 310-854-4444

Hansen, Drew R., Arent Fox, Los Angeles.

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Morrison, Michael S., Schonbrun DeSimone Seplow Harris & Hoffman, Venice, 310-396-0731

Nguyen, Thu V., Engstrom Lipscomb & Lack.

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Stafford, Stephen A., Brown & Streza, Irvine,

CONSTRUCTION LITIGATION

Babaian, Raymond. Wood Smith Henning & Berman.

Rancho Cucamonga. 909-987-5240

Behrendt, Scott K.. Theodora Oringher Miller & Richman, Costa Mesa, 714-549-6124

Carpenter, Gregory. Bremer Whyte Brown & Meara, Woodland Hills, 818-712-9800

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Dennis, Jeffrey M., Newmeyer & Dillion, Newport Beach, 949-854-7000

Dorny, A. Louis. Wilson Elser Moskowitz Edelman & Dicker. Los Angeles. 213-443-5100

Feld, Jason Daniel, Ulich & Terry, Newport Beach.

Ferron, Sean R.. Law Office of Adrienne D. Cohen. Santa Ana. 714-954-0790

Fischer, Temre L.. Law Office of Adrienne D. Cohen. Santa Ana. 714-954-0790

Freedman, Jay B., Newmeyer & Dillion. Newport Beach, 949-854-7000

Galante, Ben. Morris Polich & Purdy. Los Angeles.

Gamboa, Sandra, Michelman & Robinson, Encino, 818-783-5530

Gin, Sally. Lewis Brisbois Bisgaard & Smith. Costa Mesa. 714-545-9200

Guidry, Renata A., Attorney at Law, Manhattan Beach, 310-546-4804

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Kim, Milli. Law Office of Adrienne D. Cohen. Santa Ana, 714-954-0790

Minoofar, Pedram. Hunt Ortmann. Pasadena. 626-440-5200

Mollenkopf, Kristine L., Hardin & Coffin. Santa Barbara, 805-963-3301

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Radmacher, Brenda K., Wood Smith Henning & Berman, Glendale, 818-551-6000

Ross, Polina L., Gibbs Giden Locher Turner & Senet. Los Angeles, 310-552-3400

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Vineyard, Philip, Jampol Zimet Skane & Wilcox, Los Angeles, 213-689-8500

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Thomson, Scott J., Kasdan Simonds Riley & Vaughan, Irvine, 949-851-9000

CONSUMER LAW

Bhujwala, Shehnaz, Kiesel Boucher Larson. Beverly Hills. 310-854-4444

Block, Brandon A., Law Offices of Brandon A. Block. Los Angeles, 323-330-9575

CORPORATE GOVERNANCE & COMPLIANCE

Kim, Ann C., U.S. Securities & Exchange Commission. Los Angeles. 323-965-3998 Weintraub, Jason. DRI Companies. Irvine.

949-266-1939

CRIMINAL DEFENSE

Aval, Simon M., Law Offices of Simon M. Aval,

Azari, Sara. Law Office of Sara Azari West Hollywood, 310-246-0770 Pg. 5-17

Braun, Adam. Law Offices of Adam H. Braun. Los Angeles. 310-277-2272

Bruno, Keith J., Attorney at Law, Santa Ana, 714-973-2121 Pg. S-19
Crawford, Denise F., Orange County Public Defender, Santa Ana, 714-834-2144

Diamond, David. Diamond & Associates. Los Angeles. 213-250-9100 Pg. S-19

Geller, Paul, Law Offices of Paul S. Geller, Pasadena.

Gibbons, Danielle. Attorney at Law, La Mirada.

Gourjian, Nareg. Geragos & Geragos. Los Angeles.

Horeczko, Matthew M., Law Office of Matthew M. Horeczko, Long Beach, 562-216-4454

Jacobs, Andrea Leigh. Office of the Federal Public Defender, Los Angeles, 213-894-2854

Kasenow, II, Robert C., Law Offices of Robert C. Kasenow II. Van Nuys, 818-756-2047 Kasperowicz, Bart, Kasperowicz Law Group.

Costa Mesa, 714-371-4045 Khero, Tariq A., Nasatir Hirsch Podberesky &

Genego, Santa Monica, 310-399-3259

Lee, Maggie (Margaret). Los Angeles County Public Defender. Los Angeles. 213-974-2811 Littrell, John. Office of the Federal Public Defender.

Los Angeles. 213-894-5310

Manuelian, Raffi "John". The Manuelian Law Firm.
Los Angeles. 213-996-8463

Michaels, Michelle S.L.. Law Offices of Michelle
Michaels Associated 212, 427,4400

Michaels, Los Angeles. 213-627-4600

Naderi, Arvand, Naderi Law Office, San Fernando. 818-837-7700 Pg. S-21

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Sandbach, Ventura, 805-654-0400 Schafler, Michael V., Office of the Federal Public Defender, Los Angeles, 213-894-2854

Solis, Anthony M., Law Offices of Anthony M. Solis,

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ask Rising Stars

Duty to Disclose?

I just bought a home. After moving in, my neighbors commented that I'm pretty brave for living in a house where a gruesome murder occurred only six months earlier. I wouldn't have purchased the house if I had known this fact. I believe this should have been disclosed by the seller. Do I have a case?



Shireen Enayati of McKenna Long & Aldridge in Los Angeles responds ...

It's your first day in your new home. You open your front door to get the morning paper and-bam!you're met with flashing cameras. You realize the unwelcome guests are tourists from the L.A. Crime Scenes Bus Tours who are making their daily stop at your front steps. You had no idea someone was murdered in your home—the ink has already dried, so now what can you do?

The fact that a murder occurred on the property could kill the sale, so, surprise, the seller didn't tell you. Can he or she get away with that? Can a seller fail to mention that six months earlier, your living room was the site of a gruesome murder?

Because sellers have often tried to hide such 'unusual history,' California passed a law that requires disclosure of a murder on the property if the deaths occurred within the previous three years. If you are duped into purchasing property that you later discover was the site of a murder scene less than three years ago, you may sue and seek damages and rescission of your purchase contract.

But the last thing you want is a lawsuit. While house hunting, keep the following tips in mind: Talk to the neighbors, read all the disclosures, ask the sales agent direct questions, Google the address, keep an eye out for the Crime Scenes tour in the neighborhood, andmost of all-buyer beware!

Criminal Defense cont'd from page S-9

Tantraphol, Florence. Robles & Tantraphol. Los Angeles, 800-998-6988

White, Kenneth P., Brown White & Newhouse, Los Angeles, 213-613-0500

Yeretsian, Lara, Geragos & Geragos, Los Angeles, 213-625-3900

CRIMINAL DEFENSE: DUI/DWI

McCann, Christopher J., Law Offices of Christopher J. McCann, Santa Ana, 949-596-0060

CRIMINAL DEFENSE: WHITE COLLAR

Abbott, Charles, Gibson Dunn & Crutcher, Los Angeles, 213-229-7000

Alarcon, Teresa Cespedes, Bienert Miller Weitzel & Katzman, San Clemente, 949-369-3700

Athey, Joel M., Corbin Fitzgerald & Athey, Los Angeles, 213-612-0001

Coats, Wendy McGuire, Howrey, Los Angeles,

Dale, Cathrynne D., Byrne & Nixon, Los Angeles,

Gluck, Benjamin N., Bird Marella Boxer Wolpert Nessim Drooks & Lincenberg, Los Angeles, 310-201-2100

Johnson, Allan D., O'Melveny & Myers. Los Angeles.

McKaskle, Laura H., Morgan Lewis & Bockius, Los Angeles, 213-612-2500

Mermelstein, Mark. Orrick Herrington & Sutcliffe. Los Angeles, 213-629-2020

Seltzer, Daniel R., Latham & Watkins, Los Angeles.

Willingham, David K., Caldwell Leslie & Proctor. Los Angeles, 213-629-9040

CRIMINAL PROSECUTION

Adkins, Robb, U.S. Attorney's Office, Santa Ana.

Allardyce, Emily. Los Angeles County District Attorney's Office. Los Angeles. 323-226-8230

Flynn, Terri K., U.S. Attorney's Office, Santa Ana. 714-338-3500

Gerges, Rasha L.. Office of the U.S. Attorney for the Central District of California, Los Angeles. 213-894-6530

Jenkins, Mack E., Office of the U.S. Attorney for the Central District of California. Los Angeles. 213-894-2091

Karabian, Benjamin W.. Office of the City Attorney. Los Angeles. 213-978-2418

Kim, Beong-Soo. U.S. Attorney's Office, Los Angeles. 213-894-3868

Kim, Dorothy C., Office of the U.S. Attorney for the Central District of California, Los Angeles, 213-894-2400

Kin, Curtis A., Office of the U.S. Attorney for the Central District of California. Los Angeles.

213-894-6772 Lally, Kevin. U.S. Attorney's Office. Los Angeles.

Lee, Richard Y., U.S. Attorney's Office. Los Angeles. McCormick, Douglas F., U.S. Attorney's Office,

Santa Ana, 714-338-3500 Mulherin, Brian. Orange County District Attorney. Santa Ana, 714-347-8749

Sassounian, Dikran H., Los Angeles City Attorney's

Office. Los Angeles. 213-473-7939

Zink, R. Todd. Los Angeles County District Attorney's Office. Los Angeles. 818-374-2450

ELDER LAW

Johnston, Jana S., Mullen & Henzell, Santa Barbara,

Medby, David. The Garcia Law Firm, Long Beach. 562-216-5270 Pg. S-20

EMPLOYEE BENEFITS/ERISA

Calder, David A., Latham & Watkins, Costa Mesa.

Harris, Stephen H., Paul Hastings Janofsky & Walker. Los Angeles. 213-683-6217

Kojima, Keiko, Burke Williams & Sorensen, Los Angeles, 213-236-2842

Victor, Shannon. Gordon & Rees. Los Angeles. 213-576-5000

EMPLOYMENT & LABOR

Abbott, David G.. Curiale Hirschfeld Kraemer. Santa Monica, 310-255-0705

Abrahms, Adam C., Proskauer Rose, Los Angeles.

Alexis, Andrew L., Ogletree Deakins Nash Smoak & Stewart, Los Angeles, 213-239-9800

Arabian, Varouj. Law Offices of Varouj Arabian. Glendale. 818-500-0477 Ball, Taylor. Mitchell Silberberg & Knupp. Los Angeles. 310-312-2000

Becerra, Joseph R., Jones Bell Abbott Fleming & Fitzgerald, Los Angeles, 213-485-1555

Bernstein, Polina F., Bernstein Law, Encino

Black, Dorothy L., Carlton DiSante & Freudenberger.

Los Angeles. 213-612-6300

Bodnar, Alexandra A.. Squire Sanders & Dempsey.
Los Angeles. 213-689-5184

Boughton, Ross A., Sheppard Mullin Richter & Hampton, Los Angeles, 213-617-4261

Boyd, Tamra M., Schwartz Steinsapir Dohrmann & Sommers, Los Angeles, 323-655-4700 Brito, Catherine C., Loeb & Loeb, Los Angeles.

310-282-2000 Brosnan, Tiffanny M., Snell & Wilmer, Los Angeles,

Bryan, Jared L., Jackson Lewis, Newport Beach,

Burkwitz, Avi A., Peterson & Bradford, Burbank,

Capell, Julie. Fulbright & Jaworski. Los Angeles.

Chammas, Daniel B., McDermott Will & Emery. Los Angeles. 310-277-4110

Cheney, Brigham M., Paul Hastings Janofsky & Walker, Costa Mesa, 714-668-6200

Crabtree-Ireland, Duncan W., Screen Actors Guild,

Los Angeles, 323-549-6043 deRubertis, David M.. The deRubertis Law Firm. Woodland Hills, 818-227-8605

Doshi, Pankit J., Jackson Lewis, Los Angeles,

Dow, Amy R., MTV Networks, Santa Monica,

Estrada, Diana M., Wilson Elser Moskowitz Edelman & Dicker. Los Angeles. 213-443-5100 Fisch, Gregg A.. Seyfarth Shaw. Los Angeles

310-201-1545

Flemer, Robert. Curiale Hirschfeld Kraemer. Santa Monica, 310-255-0705

Gantvoort, Amy. Bryan Cave. Santa Monica.

Gipson, Benjamin M., Winston & Strawn. Los Angeles, 213-615-1700

Graham, Curtis A., Nordman Cormany Hair & Compton, Oxnard, 805-485-1000 Grant, Samantha C., Mitchell Silberberg & Knupp.

Los Angeles, 310-312-3283

Greco, David V., Carlton DiSante & Freudenberger. os Angeles, 213-612-6300

Gustafson, Nicole A.J., Paramount Pictures Corp., 756-4415

Handman, Daniel H., Curiale Hirschfeld Kraemer, Santa Monica, 310-255-0705

Haque, Kashif. Aegis Law Firm. Irvine. 949-379-6250 Harvey, Victoria K.. Real Mex Restaurants. Cypress.

Hayes, Matthew B.. Greenberg Traurig. anta Monica, 310-586-7700

Helmer, Kenneth. Helmer & Friedman, Venice.

Hilaire, Mika M., Appell Hilaire Benardo, Sherman Oaks, 866-935-2902

Hitchcock, Tara Bays. Silver & Freedman. Los Angeles, 310-282-9400 Hoffman, Samantha N., Jackson Lewis, Newport Beach, 949-885-1360

Hooper, Joanna M., Manatt Phelps & Phillips. Los Angeles. 310-312-4000

Hren, Katherine A., Ballard Rosenberg Golper & Savitt, Universal City, 818-508-3700

Hudson, Esra Acikalin. Manatt Phelps & Phillips. Los Angeles. 310-312-4000

Imara, Tazamisha H., Littler Mendelson, Los Angeles, 310-553-0308

Inesta, Nancy. Baker Hostetler. Los Angeles. 310-442-8833

Iriye, Judy M., Curiale Hirschfeld Kraemer. Santa Monica, 310-255-0705

Jenkins, Nedra. Office of the County Counsel.

Los Angeles, 213-922-2526 Johnson-Hartwell, Cheryl, Waller Lansden Dortch &

Davis. Los Angeles, 213-362-3680 Jung, Sherry. Law Offices of Sherry Jung. Los Angeles, 213-489-8900

Kading, Theresa A.. Hodel Briggs Winter, Irvine. 949-450-8040

Karr, Adam J., O'Melveny & Myers, Newport Beach.

Khan-Variba, Sheila A.. Sanchez & Amador. Los Angeles. 213-955-7200 Kim, Princeton H.. Reed Smith. Los Angeles.

213-457-8000

Kim, Tae, Epstein Becker & Green, Los Angeles. 310-556-8861

Klionsky, Lauren M., Securitas Security Services.

Westlake Village, 818-706-6800 Kohler, Jessie A., Winston & Strawn, Los Angeles,

Kravetz, Dana A., Michelman & Robinson, Encino.

Kwik, Angeline M., Law Offices of Mehr & Alvandi, Irvine, 949-777-9446

Lacunza, Scott C., Jackson Lewis, Newport Beach.

Large, Trevor D., Archbald & Spray, Santa Barbara,

Lee, Shirley A., Schwartz Steinsapir Dohrmann & Sommers, Los Angeles, 323-655-4700 Lidman, Scott M., Littler Mendelson, Los Angeles.

Long, Brian P., Morgan Lewis & Bockius, Los Angeles, 213-612-2500

Lubeley, Aaron R., Seyfarth Shaw, Los Angeles.

Mallari, May. Toni J. Jaramilla, Los Angeles, 310-551-3020

Manoucherian, Simon. Grifols. Los Angeles.

Massoumi, Mandana. Dorsey & Whitney, Irvine.

McCaffrey, Jr., Timothy B., Law Office of Timothy B., McCaffrey Jr., Los Angeles, 213-488-0688 McNutt, Jon C., Jeffer Mangels Butler & Marmaro.

os Angeles, 310-785-5364

Miller, Kirsten. Sheppard Mullin Richter & Hampton. Los Angeles. 213-617-4187

Mills, Jason S., Morgan Lewis & Bockius, Los Angeles, 213-612-7387

Morin, Pilar. Liebert Cassidy Whitmore, Los Angeles, 310-981-2000 Muller, Kirstin E., Curiale Hirschfeld Kraemer.

Santa Monica, 310-255-0705 Nguyen, Hien T., Jones Day, Los Angeles.

Nguyen, Julie S., Jackson Lewis, Los Angeles,

O'Donnell, Christy L.. Manning & Marder Kass Ellrod Ramirez, Los Angeles, 213-624-6900 Pusateri, Cindi L.. Jones Day, Los Angeles.

Ranen, Jeffrey S., Lewis Brisbois Bisgaard & Smith, Los Angeles, 213-250-1800

Raskin, Edward B., Dorsey & Whitney, Irvine.

Reddock, Angela J.. Reddock Law Group. Culver City. Rodine, Joshua A., Seyfarth Shaw, Los Angeles.

Rodriguez, Maria C., Winston & Strawn, Los Angeles,

Rusche, Timothy M., Seyfarth Shaw, Los Angeles.

Sarnoff, Raven W., The Feldman Law Firm, Los Angeles, 310-552-7812

Schisler, Julie D. Paul Hastings Janofsky & Walker. Costa Mesa. 714-668-6245 Schwettmann, Eric C. Ballard Rosenberg Golper &

Savitt, Universal City, 818-508-3700 Sestito, Dawn. O'Melveny & Myers. Los Angeles.

Shadi, Sabrina L.. Baker Hostetler. Los Angeles.

Shavit, Sherry B., Brown Gitt Law Group, Pasadena.

Siegel, Jonathan A., Jackson Lewis, Newport Beach. 949-885-1360

Smith, Erin M., Loeb & Loeb. Los Angeles.

Sommerfeld, Amanda C., Winston & Strawn. Los Angeles. 213-615-1700

Sonne, Matthew M., Sheppard Mullin Richter & Hampton, Costa Mesa, 717-424-2802

Steinsapir, Kaye E., Bryan Cave, Santa Monica.

Sterman, Karina B., Ervin Cohen & Jessup, Beverly Hills, 310-281-6395 Weinberger, Lisa P., Greenberg Glusker, Los Angeles, 310-785-6805

Whyte, Christopher D., Jackson Lewis, Newport Beach, 949-885-1360

Wong, Gregory P., Greenberg Traurig, Santa Monica,

Yagi Lim, Yoko. The Home Depot U.S.A., Orange.

Yeremian, David H., Orshansky & Yeremian, Encino.

Yoon, Kenneth H., Law Offices of Kenneth H. Yoon, Los Angeles, 213-612-0988

Young, Joshua F., Gilbert & Sackman, Los Angeles.

Zee, Candice T., Seyfarth Shaw, Los Angeles,

EMPLOYMENT LITIGATION: DEFENSE

Alexander, Grant P., DLA Piper, Los Angeles.

Battersby, Christopher J., Berger Kahn, Irvine, 949-474-1880

Bauer, Thorey. Hodel Briggs Winter. Irvine.

Bishop, Daphne P., Jones Day, Los Angeles,

Burrows, Christopher L., Littler Mendelson. os Angeles, 310-553-0308

DeBoskey, Geoffrey D.. Sheppard Mullin Richter & Hampton, Los Angeles, 213-617-5547

Der Boghossian, Enzo. Proskauer Rose. Los Ángeles, 310-557-2900

Echavarria, Camilo. Davis Wright Tremaine. Los Angeles, 213-633-6800

Falcone, Elizabeth A., Paul Hastings Janofsky & Walker, Los Angeles, 213-683-6000

Fishman, David J., Ogletree Deakins Nash Smoak & Stewart, Los Angeles, 213-239-9800

Forster, Katherine M., Munger Tolles & Olson. Los Angeles, 213-683-9100

Frederick, Mitchell C., Bergman & Dacey. Los Angeles, 310-470-6110

Groode, Steven A., Littler Mendelson. Los Angeles.

Hameed, Sayema J., Littler Mendelson, Irvine.

Harding, Jacqueline J., Wilson Elser Moskowitz Edelman & Dicker, Los Angeles, 213-443-5100

Harrison, Candace M., Allen Matkins Leck Gamble & Natsis, Irvine, 949-553-1313

Holt, Ruth M.. Jones Day, Los Angeles, 213-489-3939 Jett, Daniel Parker, Epstein Becker & Green. Los Angeles, 310-557-9541 Jollay, Anne E. Seyfarth Shaw, Los Angeles.

Konnersman, Jolene R., Mitchell Silberberg & Knupp. Los Angeles, 310-312-2000

Kotchounian, Shant A., Law Offices of David J. Weiss. Los Angeles, 310-575-9566

Kroll, Steven M., Ford & Harrison, Los Angeles.

Luna, Jorge J., Atkinson Andelson Loya Ruud & Romo, Cerritos, 562-653-3200

Meppen, Debra Ellwood, Gordon & Rees. os Angeles, 213-576-5000

Moses, Evan R., Winston & Strawn, Los Angeles.

Ronen, Melanie L., Keesal Young & Logan. Long Beach, 562-436-2000

Wagner, Joshua B., Gordon & Rees, Los Angeles.

Woods, Tyler, McDermott Will & Emery, Irvine.

Yee, Stacie D.. Squire Sanders & Dempsey. Los Angeles, 213-689-5135

Zandi, Matthew. Nixon Peabody. Los Angeles.

EMPLOYMENT LITIGATION: PLAINTIFF

Bakhtiar, Ebby S., Livingston . Bakhtiar. Los Angeles, 213-632-1550

Browne, Gina. The Feldman Law Firm. Los Angeles.

Cohen, Stuart E., Law Office of Stuart E. Cohen. Calabasas, 818-251-0232

Dai, Cornelia H., Hadsell Stormer Keeny Richardson & Renick, Pasadena, 626-585-9600

Ebrahimian, N. Nick, Lavi & Ebrahimian Beverly Hills, 323-653-0086 Pg. S-19

Erskine, Kathleen M., Law Offices of Richard A. Love. Los Angeles, 310-477-2070

Flaig, Donald. The Flaig Law Firm. Westlake Village.

Glick, Gail. Law Offices of Gail A. Glick, Los Angeles.

Gonzales, Timothy. Mancini & Associates. Sherman Oaks, 818-783-5757

Haag, Roger. Law Offices of Joseph Lovretovich. Woodland Hills, 818-610-8800

Hoq, Laboni A., Traber & Voorhees, Pasadena, 626-585-9611

Levine, Elana. Kingsley & Kingsley. Encino. 818-990-8300

Lum, Vivian, Robertson + Lum, Los Angeles, 310-824-0467 Pg. S-20

Piovia-Scott, Joshua, Hadsell Stormer Keeny Richardson & Renick, Pasadena, 626-585-9600 Teukolsky, Lauren K., Hadsell Stormer Keeny

Richardson & Renick, Pasadena, 626-585-9600 Tibor, David F., Tibor & Castillo. Los Angeles. 213-623-3338 Pg. S-7

Vrataric, Nicolas C., Law Offices of Nicolas C. Vrataric, Oxnard, 805-486-7600 Pg. S-22

White, Twila S., Law Offices of Twila S. White, Marina Del Rey, 213-381-8749 Pg. S-22

ENTERTAINMENT & SPORTS

Alterwitz, Erica S., BCBG Maz Azria Group, Vernon,

Anderson, Edward, Anderson General & Entertainment Law, Los Angeles, 310-342-8221

Anderson, Shannon H., First Look Studios. Los Angeles, 424-202-5000

Ara, Tom K.. Manatt Phelps & Phillips. Los Angeles. 310-312-4000 Berlinski, John V.. NBC Universal. Universal City.

Brearton, Christopher D., O'Melveny & Myers,

Los Angeles, 310-246-8437

Chisolm, Tuneen E., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor. Los Angeles. 310-500-3500

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ask Rising Stars

Dress Code in the Workplace

I own a manufacturing business where some of the female workers wear burkas. I recently instituted a safety policy prohibiting burkas in the workplace because they could get caught in the machinery. Two burka-wearing employees are threatening suit because they claim the policy violates their religion. These two work in the back office, away from the equipment, but I believe the policy should apply to everyone. Could they prevail?



Princeton Kim of Reed Smith in Los Angeles responds ...

These two individuals could prevail if they hold sincere religious beliefs that require them to wear burkas. Both federal and state law-including Title VII and the California Fair Employment and Housing Act—protect employees from adverse treatment based upon their religion, and impose a duty on employers to reasonably accommodate employee religious practices, including certain types of dress or apparel. Absent 'undue hardship,' religious discrimination may be found if an employer fails to accommodate the employee's religion.

Here, you probably do not have a claim for undue hardship or a valid safety concern in allowing your back office employees to wear the burkas. The employees have been wearing burkas up to this point in the workplace and the two are away from the equipment.

There may be limited situations in which the need for uniformity of appearance is so important that modifying the dress code would pose an undue hardship. For instance, the outcome may be different if the situation involved employees working as uniformed police officers, or where there is a valid safety concern. However, even in those situations, counsel should make a case-by-case determination before a policy is implemented.

Entertainment & Sports cont'd from page S-11

Clark, Ann B.. Greenberg Traurig. Santa Monica. 310-586-7700

Clark, Shaun C., Sheppard Mullin Richter & Hampton, Los Angeles, 310-228-3707

Cooley, Shannon K.. Lavely & Singer, Los Angeles. 310-556-3501

Dollarhide, Stacy J.. Sheppard Mullin Richter & Hampton, Los Angeles, 310-228-3739

Emerson-Fleming, Uri. Kleinberg Lopez Lange Cuddy & Klein. Los Angeles, 310-286-9696 Espinoza, Stephen B.. Ziffren Brittenham Branca

ischer Gilbert-Lurie Stiffelman Cook Johnson Lande & Wolf, Los Angeles, 310-552-6506

Galsor, Matt. Greenberg Glusker. Los Angeles.

Goetz, Melissa D., Paramount Pictures Corp., Hollywood, 323-956-5852

Harrison, Aaron M., Universal Music Group, Santa Monica, 310-865-7827

Hime, Adam. MTV Networks. Santa Monica.

lannicelli, Paul A., O'Melveny & Myers, Los Angeles.

Kleinberg, Elliott M., United Artists Entertainment, os Angeles, 310-449-3000

Kohner, Alexander P., Morris Yorn Barnes & Levine, Los Angeles, 310-319-3900

Kole, Tara S., Gang Tyre Ramer & Brown, Beverly Hills, 310-777-4800

Shraga, David R., Kawahito & Shraga, Los Angeles, 310-746-5300

Smith, Stephen S., Greenberg Glusker, Los Angeles, 310-553-3610

Stern, Jonathan E., Red Bull North America. Santa Monica, 310-460-5864

Swanlund, Matthew F., McGuireWoods, Los Angeles, 310-315-8200

Tavakoli, Brenda. Greenberg Glusker. Los Angeles. 310-553-3610

Vesecky, Michelle O., NBC Universal, Universal City, 818-777-2575

Vizurraga, Michelle L., The Boesch Law Group, Santa Monica, 310-578-7880

Weiser, Shelby. Katten Muchin Rosenman. Los Angeles, 310-788-4400

West, Jonathan D., O'Melveny & Myers, Los Angeles. 310-246-8457

Wetzstein, Mark J., Nelson Davis, Santa Monica. 424-214-4800

Wienir, David E., Gang Tyre Ramer & Brown. Beverly Hills, 310-777-4800

Yates, Brian M., Jeffer Mangels Butler & Marmaro, Los Angeles, 310-203-8080

Young, R. Anthony. Sheppard Mullin Richter & Hampton, Los Angeles, 310-228-3721

Zager, Stephen. Loeb & Loeb. Los Angeles. 310-282-2000

Rising Stars is a source of information for sophisticated consumers of legal services in Southern California.

Krebs, Tania. NBC Universal, Universal City.

Lazarus, Brian D., MTV Networks, Santa Monica.

Levin, Bianca. Gang Tyre Ramer & Brown. Beverly Hills, 310-777-4800 LeVine, Ryan. Morris Yorn Barnes & Levine. Los Angeles, 310-319-3900

Levy, Chad J. Disney ABC Cable Network Group. Burbank. 818–569–7595

Marks, Sean A., Myman Abell Fineman Fox Greenspan & Light. Los Angeles, 310-820-7717 Mastroberte, Glen. Stroock & Stroock & Lavan. Los Angeles, 310-556-5800

Matzkin, Matthew G., Warner Bros. Television. Burbank, 818-954-7182

McClure, Douglas. Business Affairs. Los Angeles.

Meyer, Joshua. Cookie Jar Entertainment. Burbank.

Miller, Alissa L., Akin Gump Strauss Hauer & Feld, Los Angeles, 310-728-3364

Miller, Brad. Doyle & Miller. Beverly Hills.

Miller, Christopher C., Metro-Goldwyn-Mayer.

Los Angeles, 310-586-8108
Nord, Ryan. Hirsch Wallerstein Hayum Matlof +
Fishman. Los Angeles, 310-703-1700

Pasette, Gabriel J., Warner Home Video, Burbank,

Passman, Daniel S., Gang Tyre Ramer & Brown. Beverly Hills, 310-777-4800 Rising, Rebecca C., Electric Entertainment, Los Angeles, 323-817-1300

Ryan, David. Mark Burnett Productions. Los Angeles.

Saivar, Jesse J., Greenberg Glusker, Los Angeles.

Shallman, Ellen S., NBC Universal, Universal City.

Shapiro, P.J.. Ziffren Brittenham Branca Fischer Gilbert-Lurie Stiffelman Cook Johnson Lande & Wolf. Los Angeles. 310-552-3388

ENVIRONMENTAL

Ackerman, Jason M., Best Best & Krieger, Riverside.

Chen, Patricia J., Miles-Chen Law Group, Irvine.

Coben, Lesley A., Bingham McCutchen, Los Angeles,

Hiete, K. Ryan. Musick Peeler & Garrett. Los Angeles. 213-629-7600 Hsiao, Peter. Morrison & Foerster. Los Angeles.

Johnson, Christopher T.. Dongell Lawrence Finney. Los Angeles. 213-841-9592

Jones, Tammy. Alston & Bird. Los Angeles.

Kracov, Gideon. Law Office of Gideon Kracov. Los Angeles. 213-629-2071 Langa, Brian. Demetriou Del Guercio Springer &

Francis, Los Angeles, 213-624-8407

Martin, Timothy D.. Jeffer Mangels Butler & Marmaro. Los Angeles. 310-712-6824 Melching, Jeffrey T.. Rutan & Tucker. Costa Mesa.

Poole, Melissa A., Nossaman, Los Angeles,

Zaft, David L.. Caldwell Leslie & Proctor. Los Angeles. 213-629-9040

ENVIRONMENTAL LITIGATION

Banks, Sedina. Greenberg Glusker. Los Angeles.

Chavez, Jesus Rae. Bingham McCutchen. Los Angeles, 213-680-6400

Everett, Seymour. Wood Smith Henning & Berman. Newport Beach. 949-757-4511 Franklin, Scott M., Trutanich & Michel, Long Beach.

Gagen, Andrew B., Wentworth Paoli & Purdy. Newport Beach, 949-752-7711

Green, Hillary J., Trutanich & Michel, Long Beach.

Guenther, Jennifer M., Gresham Savage Nolan & Tilden, San Bernardino. 909-890-4499

Kippen, Daniel S., Voss Cook & Thel, Newport Beach.

Smith, Alfred E., Nossaman, Los Angeles,

Weiland, Paul S., Nossaman, Irvine, 949-833-7800

ESTATE & TRUST LITIGATION

Chon, David S., Law Offices of Samuel D. Ingham III. Beverly Hills, 310-556-9751

Davidson, Keith A., Albertson Davidson, Riverside,

Krasilovsky, Seth. Mitchell Silberberg & Knupp. Los Angeles. 310-312-2000

ESTATE PLANNING & PROBATE

Asher, Afshin A. Law Offices of Afshin A. Asher. Los Angeles, 310-788-0444 Pg. S-17

Bawden, Elizabeth A., Larson & Bawden. Beverly Hills, 310-205-2472

Berentsen, Karla. Hahn & Hahn, Pasadena.

626-796-9123 Brown, Matt. Brown & Streza, Irvine. 949-453-2900 Chang, Felicia. Mitchell Silberberg & Knupp. Los Angeles. 310-312-3256

Elbaz, David J., Kopple & Klinger, Los Angeles.

Forster, Jonathan S., Weinstock Manion Reisman Shore & Neumann, Los Angeles, 310-553-8844 Geida, Jeffrey. Paul Hastings Janofsky & Walker. Los Angeles. 213-683-6000

Hayes, Jacey L.. Mitchell Silberberg & Knupp. Los Angeles. 310-312-2000

Jannol, Neal B., Loeb & Loeb, Los Angeles,

Lee, Susan Y., Attorney at Law, Pasadena.

Lipson, Stefanie. Greenberg Glusker. Los Angeles.

Mc Jilton, Willow A., Weinstock Manion Reisman Shore & Neumann, Los Angeles, 310-553-8844 Neely, Alexis M., Martin Neely & Associates. Redondo Beach, 310-697-0411

Pearl, Nicole M., McDermott Will & Emery. Los Angeles, 310-277-4110

Pelavin, Alyse N., Loeb & Loeb, Los Angeles.

Ross, Andrea Kushner. Law Offices of Andrea Kushner Ross, Manhattan Beach, 310-642-5507

Schwartz, David P.. Reish Luftman Reicher & Cohen. Los Angeles, 310-478-5656 Shapiro, Samuel D., Mitchell Silberberg & Knupp. Los Angeles, 310-312-3749

Thoreen, Vivian Lee. Holland & Knight. Los Angeles.

Vidal, Gabrielle A., Loeb & Loeb, Los Angeles.

Zaffos, Stephanie D., Proskauer Rose, Los Angeles.

Zeigler, Laura Waters. Bessemer Trust. Los Ángeles, 213-330-8576 Zeitz, Boryana V., Katten Muchin Rosenman.

Los Angeles, 310-788-4548

FAMILY LAW

Acosta, Maritoni A.. Feinberg Mindel Brandt & Klein. Los Angeles. 310-447-8675 Pg. S-5 Aldin, Katherine. Law Offices of Schuchman &

Marshall, Los Angeles 310-473-0798

Andrade Clemons, Kimberly. Andrade & Clemons. Laguna Beach. 949-494-7785

Anvar, Jessica F., Law Office of Jessica Farrah Anvar, Los Angeles, 310-277-0121 Baeza, Seni B., Freid and Goldsman, Los Angeles,

Ben-Elyaho, Romi. Levin Margolin & Itzkowitz. y Hills. 323-653-1850

Bertet, Marc Andre. Law Offices of Marshall S. Zolla. Los Angeles, 310-407-0770

Bollinger, Jeffrey P.. Phillips Lerner Lauzon & Jamra. Los Angeles. 310-277-7117

Boylan, Johnna K., Harris • Ginsberg, Los Angeles,

Castillo, Gina M., Tibor & Castillo, Los Angeles. 213-623-3338 Pg. S-7

Chang, Aster. Wasserman Comden & Casselman. Alhambra, 626-308-9882

Chung, Austin H.. Kaufman Young Spiegel Robinson & Kenerson. Beverly Hills, 310-887-5100 DeBiase, Shannon M., Holmes & Holmes, Glendale,

Dooley, James. Kolodny & Anteau, Beverly Hills.

Friedman, David, Friedman & Friedman.

Beverly Hills, 310-273-2800 Gardiner, Erin L.. Trope and Trope. Los Angeles.

Giedraitis, Andrea D., Freid and Goldsman, Los Angeles, 310-552-2700

Goebel, Lynn E., Ehlers Fairbanks & Goebel, Santa Barbara, 805-879-7513

Gold, Aimee H., Meyer Olson & Lowy, Los Angeles.

Gordon, Christopher G., Hersh Mannis & Bogen, Beverly Hills, 310-786-1910
Grager, Alex. Feinberg Mindel Brandt & Klein.
Los Angeles, 310-447-8675 Pg. S-5

Graves, Demetria. Law Offices of Demetria Graves. Glendale. 818-649-7559

Halaby, Noelle M. Law Office of Noelle M. Halaby, Glendale, 818-502-3939 Pg. S-20

Hanasab, Michael B., Phillips Lerner Lauzon & Jamra. Los Angeles, 310-277-7117

Harris (Cairns), Angela D. Law Offices of Angela D. Harris (Valencia, 661-295-4629

Heyn, Andrea Goldsmith. Law Offices of Michael L. Abrams. Los Angeles, 310-268-1000 Pg. 5-20

Imerman, Jeff. Cotkin & Collins. Los Angeles.

Inoue, Jan T., Moore Bryan & Schroff, Torrance.

Itzkowitz, Evan, Levin Margolin & Itzkowitz. Beverly Hills, 323-653-1850

Jacobson, Jeffery S., Law Office of Jeffery S. Jacobson, Los Angeles, 310-481-9900

Johanning, Jaimee Dixon. Trabolsi & Levy Santa Monica, 310-453-6226 Kerian, Christine L., Freid and Goldsman.

Los Angeles, 310-552-2700

Klein, Samantha, Wasser Cooperman & Carter, Angeles, 310-277-7117

Kwok, Shannon S.. The Reape-Rickett Law Firm. Valencia, 661-288-1000

LaMolinara, Marie. Brot & Gross, Sherman Oaks. 818-594-0800

Lavinsky, Alexandra R., Law Offices of Ronald A. Litz. Los Angeles. 310-201-0100 Pg. S-20 **Lipsic, Adam Philip**. Hersh Mannis & Bogen. Beverly Hills, 310-786-1910

Lowe, Natalie S., Law Office of Vicki J. Greene, Los Angeles, 310-282-8302

Mandles, Melanie D., Wasser Cooperman & Carter,

Maron, Todd, Jaffe and Clemens, Beverly Hills.

Melamed, Veronika. Feinberg & Waller, Calabasas.

Mosbat, Azita, Buter Buzard Fishbein & Royce. Los Angeles, 310-820-6700

Myhre, Krista. McGaughey & Spirito, Torrance. 310-787-8783

Nellis, Vanessa Soto. Lewitt Hackman Shapiro Marshall & Harlan, Encino, 818-990-2120 Paletz, Daniel J., Law Offices of William Kermisch,

Burbank, 818-392-8512 Park, Susan S., Freid and Goldsman, Los Angeles,

Pedersen, Craig S., Brot & Gross, Sherman Oaks.

Potter Scully, Elizabeth R., Law Offices of Elizabeth Potter Scully, Los Angeles, 310-481-9900

Ravden, Debra E., Klopert & Ravden, Encino,

Rickert, Kelly Chang, Law Offices of Kelly Chang. Los Angeles, 323-393-5669 Pg. S-21

Roberson Loeser, Shannon L., Stabile & Cowhig.

Royce, Kristina C.. Buter Buzard Fishbein & Royce. Los Angeles, 310-820-6700 Pg. S-21

Schanz, Adam N., Susan E. Wiesner, Los Angeles.

Schwartz, Jason M., Stegmeier & Gelbart,

Costa Mesa, 714-429-9000 Scott, Tara L.. Trope and Trope, Los Angeles. 310-207-8228

Shornick, Melanie. Trope and Trope, Los Angeles.

Shulman, Maya, Adelman & Seide, Encino.

Slevin, Hillary F., Trope and Trope, Los Angeles,

Slusser, Anne Nakornratana. Meyer Olson & Lowy.

Spalding, Mark D., Brot & Gross, Sherman Oaks.

Spector, Samantha F., Susan E. Wiesner,

Los Angeles. 310-281-2553 Sprafkin, Alyson J., Gould-Saltman Law Offices. Los Angeles. 213-489-3900

Stanley, Robert W., Jaffe and Clemens, Beverly Hills,

Sy, Winiviere G., Hermes & Glavin, Los Angeles,

Takesh Hallin, Fahi. Harris • Ginsberg. Los Angeles.

Taylor, Adam R., Hermes & Glavin, Los Angeles,

Twining, Christine V., Harris • Ginsberg, Los Angeles, 310-444-6333

Valencia, Jr., Benjamin. Meyer Olson & Lowy. Los Angeles. 310-277-9747

Widger, Stacey Lind, Holmes & Holmes. Glendale.

Zolla, Deborah Elizabeth. Law Offices of Marshall S Zolla, Los Angeles, 310-407-0770

FIRST AMENDMENT/MEDIA/ ADVERTISING

Aronson, Robyn, Davis Wright Tremaine. Los Angeles, 213-633-6800

Jassy, Jean-Paul. Bostwick & Jassy. Los Angeles.

Niborski, Michael J., Pryor Cashman, Los Angeles.

Seager, Susan E., Fox Group, Los Angeles, 310-369-7844

FRANCHISE/DEALERSHIP

Marks, Anthony J.. Bryan Cave. Santa Monica. 310-576-2162

GENERAL LITIGATION

Ainsworth, Andrew E., Corinthian Colleges, Santa Ana. 714-427-3000

Alderfer, Amy B., Greenberg Traurig, Santa Monica,

Alexander, Emily S., Thomas Alexander & Forrester. Venice, 310-961-2536

Arminak, Tamar G., Geragos & Geragos Los Angeles, 213-625-3900

Barsamian, Daron. Law Offices of David J. Weiss. Los Angeles, 310-575-9566

Bauer, Brian R., Allen Matkins Leck Gamble Mallory & Natsis, Irvine, 949-553-1313

Berkemeier, Marc. Theodora Oringher Miller & Richman, Los Angeles, 310-557-2009

Blank, Stacey F.. Wood Smith Henning & Berman. Los Angeles. 310-481-7600

Bohmholdt, Karin L., Greenberg Traurig, Santa Monica, 310-586-7700

Boyd Weatherby, Jamaar. Jones & Mayer, Fullerton.

Boyer, Bradley P. Ropers Majeski Kohn & Bentley. Los Angeles, 213-312-204

Brittenham, Kristina L., U.S. District Court. Los Angeles, 213-894-0122

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ask Rising Stars

Blogged Down in Liability?

I started my own political blog. Some of the comments I've received have been very derogatory about certain candidates and their volunteers. In some cases, I fear the comments are false and defamatory. Could I be held liable for these comments?



Jennifer Brockett of Davis Wright Tremaine in Los Angeles responds ...

In 2006, the California Supreme Court, in Barrett v. Rosenthal, ruled that Internet service providers have a blanket immunity from defamation claims for online republication of third-party content under Section 230 of the Communications Decency Act of 1996 (CDA). Section 230 immunizes providers of 'interactive computer services,' such as blogs, against liability arising from content created by third parties. In Barrett, for example, the Court held that AOL could not be liable for allegedly

defamatory gossip posted on DrudgeReport.com.

Instead, the Court held that Congress provides immunity even when the interactive computer service provider has an active, even aggressive role in making available content that was prepared by others. However, the CDA may not provide immunity if you have an active role in editing, encouraging, creating or developing the content. And of course, you are always responsible for any content that you provide.

General Litigation cont'd from page S-13

Brophy, Jonathan L., Waller Lansden Dortch &

Davis, Los Angeles, 213-362-3680

Cachan, Manuel F., Munger Tolles & Olson, Los Angeles, 213-683-9114

Carness, Brian. Schimmel & Parks. Los Angeles. 310-479-9797

Carteen, Lisa I., Baker Hostetler, Los Angeles. 310-979-8450

Cestero, Ricardo P., Greenberg Glusker. Los Angeles, 310-785-6809

Colwell, Gabriel, Squire Sanders & Dempsey. Los Angeles, 213-689-5126

Cretan, Cynthia. Ervin Cohen & Jessup. Beverly Hills. Crown, Tristan R., Crown & Elias, Century City,

310-461-1616 Crowther, Robyn C., Caldwell Leslie & Proctor.

Los Angeles, 213-629-9040 Dale, Joshua. Walsworth Franklin Bevins & McCall. Orange, 714-634-2522

Davidson, Clifford S., Proskauer Rose, Los Angeles,

Davis, Julie M., Irell & Manella, Newport Beach,

Dawood, Natasha. Parker Milliken Clark O'Hara & Samuelian, Los Angeles, 213-683-6500

Dean, Jon, McDermott Will & Emery, Los Angeles. 310-277-4110

Declercq, William B., Allen Matkins Leck Gamble Mallory & Natsis, Los Angeles, 213-622-5555 Edmiston, W. Allan. Loeb & Loeb. Los Angeles.

Elder, Charles E., Irell & Manella, Los Angeles.

-277-1010

Elias, Joseph. Crown & Elias. Century City. 310-461-1616

Esbenshade, Andrew A., Caldwell Leslie & Proctor, Los Angeles, 213-629-9040

Etcheverry, Lance A., Skadden Arps Slate Meagher & Flom, Los Angeles, 213-687-5000

Farkas, Katherine. Overland Borenstein Scheper & Kim, Los Angeles, 213-613-4655

Fercovich, Jennifer. McDermott Will & Emery. Los Angeles. 310-284-6113

Fickel, Ashley R., Yukevich Calfo & Cavanaugh, Los Angeles, 213-362-7777

Fields, Joshua A., Kirtland & Packard, El Segundo.

Foster, Stephen E., Mitchell Silberberg & Knupp. Los Angeles, 310-312-2000

Frid, Alexander (Sasha). Miller Barondess. Los Angeles, 310-552-4400

Fugate, Jeanne A., Caldwell Leslie & Proctor. os Angeles, 213-629-9040

Gale, Jared. Irell & Manella. Newport Beach.

Guelpa, Paul. Mitchell Silberberg & Knupp. Los Angeles. 310-312-2000

Herrington, Robert. Skadden Arps Slate Meagher & Flom, Los Angeles, 213-687-5368

Hinman, Chanda R., Dickstein Shapiro. Los Angeles. 2-8300

Hofeldt, Tiffany. Katten Muchin Rosenman. Los Angeles, 310-788-4400 Holley, Amber. Kinsella Weitzman Iser Kump &

Aldisert, Santa Monica, 310-566-9800

Holmes, Andrew B., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles. 310-500-3500

Huang, Katherine K., Munger Tolles & Olson, Los Angeles, 213-683-9100

Husbands, Tamara A., Dykema Gossett, Los Angeles,

Inouye, Michael S.. Tomassian Throckmorton & Inouye, Irvine, 949-955-2280

Jablon, Iian D.. Irell & Manella. Los Angeles. 310-277-1010

Karczag, Justin P., Foley Bezek Behle & Curtis, Santa Barbara, 805-962-9495 Keith, John, Irell & Manella, Los Angeles,

Kent, Price K., Marcin Lambirth, Encino.

Khoury, Najeeb N., Howarth & Smith, Los Angeles,

Kim, Catherine B., Lewis Brisbois Bisgaard & Smith. Angeles, 213-250-1800

Kline, Matthew T. O'Melveny & Myers. Los Angeles. 310-246-6840

Knight, Kelly A., Miller Barondess. Los Angeles.

Lapidus, Daniel. Lapidus & Lapidus, Beverly Hills, 310-550-8700

Larson, Stephen W., Irell & Manella, Newport Beach.

Laurendeau, Amy J., O'Melveny & Myers, Newport Beach, 949-760-9600

Lazenby, Richard A., Condon & Forsyth, Los Angeles.

Leach, Ashley. Wilson Elser Moskowitz Edelman & Dicker, Los Angeles, 213-443-5100

Lin, Soo Y.. Tucker Ellis & West. Los Angeles. 213-430-3250

Lipscomb, Steven J., Engstrom Lipscomb & Lack. Los Angeles, 310-552-3800

MacIsaac, Suann C., Greenberg Glusker. Los Angeles, 310-553-3610

Makovoz, Ilana, Attorney at Law, Studio City,

McAdam, Leslie A.. Ferguson Case Orr Paterson. Ventura, 805-659-6800

Mellema, Michael B., Parker Milliken Clark O'Hara & Samuelian, Los Angeles, 213-683-6500

Moriarty, Elizabeth, Hogan & Hartson, Los Angeles. 310-785-4600

Nelson, Scott D., Hodel Briggs Winter, Irvine. 949-450-8040

Newman, Nathan T., Tucker Ellis & West. Los Angeles, 213-430-3400

Park, Sue Y., Callahan & Blaine, Santa Ana. 714-241-4444 Pitha, Martin L.. Smith Lillis Pitha. Newport Beach.

949-209-9020 Platt, Steven R., Parker Milliken Clark O'Hara & Samuelian, Los Angeles, 213-683-6500

Ramallo-Young, Monica V., Murphy Rosen & Meylan, Santa Monica, 310-899-3300

Resch, Michael L., Howrey, Los Angeles, 213-892-1800

Richardson, Teri R., Arnold & Porter, Los Angeles.

Roy, Douglas P., Glaser Weil Fink Jacobs Howard & Shapiro, Los Angeles, 310-553-3000

Rutenberg, Craig S., Manatt Phelps & Phillips Los Angeles, 310-312-4000

Saba, Ryan D., Rosen Saba, Beverly Hills.

Scolnick, Kahn A., Gibson Dunn & Crutcher, Los Angeles, 213-229-7000

Spjute, Alex. Hughes Hubbard & Reed. Los Angeles. 213-613-2800

Stambaugh, Joshua, Kaye Scholer, Los Angeles. 310-788-1000

Stonerock, Ryan J., Wasserman Comden & Casselman, Tarzana, 818-609-2301

Stover, Geoffrey T., Paul Hastings Janofsky & Walker, Los Angeles, 213-683-6000

Strong, Sabrina H., O'Melveny & Myers, Los Angeles. 213-430-6000

Thomas, Jessica J., McDermott Will & Emery.

Los Angeles, 310-277-4110 **Tsay, Petty W.**. Eisner Frank & Kahan, Los Angeles. 310-855-3200

Wang, Benjamin T., Irell & Manella, Los Angeles.

Wasserman, Gavin Hachiya. Wasserman & Wasserman, Torrance, 310-212-0735

Wegner, Matthew K., Jones Day, Irvine.

Welsh, Richard K.. Akin Gump Strauss Hauer & Feld. Los Angeles, 310-728-3077

Wolfe, Edward P., Engstrom Lipscomb & Lack. Los Angeles, 310-552-3800

Yasuzawa, Brian T., Bonne Bridges Mueller O'Keefe & Nichols, Los Angeles, 213-738-5825

GOVERNMENT CONTRACTS

Bohn, Robert. McKenna Long & Aldridge. Los Angeles, 213-688-1000

Hale, Christopher. Sheppard Mullin Richter & Hampton. Los Angeles. 213-617-5513 Lombardo, Kevin J., McKenna Long & Aldridge.

Los Angeles, 213-688-1000

GOVERNMENT/CITIES/ MUNICIPALITIES

Haubert, Douglas P., Aleshire & Wynder, Irvine.

Krolikowski, Charles S., Newmeyer & Dillion. Newport Beach, 949-854-7000

Rad, Javan N., City of Pasadena, Pasadena.

Shen, Yibin. City Attorney's Office, Santa Monica. 310-458-8340 Spencer, Chandra Gehri, Chandra Gehri Spencer.

Los Angeles, 213-489-6826 Stinnett, Gena M., Richards Watson & Gershon.

Los Angeles, 213-626-8484 Taylor, Anthony R., Aleshire & Wynder, Irvine.

Yin, George M., Garcia Calderon Ruiz, Los Angeles,

HEALTH CARE

Benator, Sarah G., Arent Fox, Los Angeles,

Chang, Esther. McDermott Will & Emery. Los Angeles. 310-277-4110

Deaton, David M., O'Melveny & Myers, Los Angeles,

Elson, Elizabeth S., AMGEN, Thousand Oaks.

Gareeb, Alexander S., Gareeb Law Group. Woodland Hills, 818-456-0970

Gomez, Paul A.. Paul Hastings Janofsky & Walker, Los Angeles. 213-683-6000 Pg. 5-19 Gordon, Jill H.. Davis Wright Tremaine. Los Angeles.

213-633-6875

Hatch, David A., Hooper Lundy & Bookman. Los Angeles, 310-551-8111

Horton, Joey D., Quinn Emanuel Urquhart Oliver & Hedges, Los Angeles, 213-443-3000

Keville, Jordan B.. Hooper Lundy & Bookman. Los Angeles. 310-551-8111

Levy-Biehl, Hope R., Hooper Lundy & Bookman, Los Angeles, 310-551-8140

Mills, John. Hooper Lundy & Bookman. Los Angeles.

Nicholson, Dayna C., Fulbright & Jaworski, Los Angeles, 213-892-9279 Ong, Rosalind, Rhema Law Group, Irvine,

Polak, Lauren, Cedars-Sinai Medical Center. eles, 310-423-5281

Schmitz, Karl. Hooper Lundy & Bookman. Los Angeles, 310-551-8111

Senelick, Devin M., Hooper Lundy & Bookman. Los Angeles, 310-551-8145

Shin, Ellen J., Alta Hospitals System, Los Angeles. 310-943-4500

IMMIGRATION

Cobos-Avala, Alma, Cobos & Avala, Los Angeles,

Jacobson, Nikki Mehrpoo. Jacobson & Han. os Angeles, 213-620-0222 **Pg. S-20**

Loke-Walsh, Tien-Li, Wolfsdorf Immigration Law Group, Santa Monica, 310-570-4088 Poole, Heather L. Heather L. Poole. Pasadena.

Rosenthal, Clifford. Wolfsdorf Immigration Law Group. Santa Monica. 310-570-4088 Sanchez, Anibal. Darren Silver & Associates, Los Angeles. 213-384-1900

Stevenson, Andrew J., Wolfsdorf Immigration Law Group, Santa Monica, 310-570-4088

INSURANCE COVERAGE

Altman, Anthony M., Altman & Ray, Woodland Hills. 818-907-6906

Bark, Brian Z., Irell & Manella, Newport Beach.

Bernald, James G.. Howrey. Los Angeles.

Buffington, Kimberly L., Pillsbury Winthrop Shaw Pittman, Los Angeles, 213-488-7100 Clarke, Matthew M., Cappello & Noël

Santa Barbara, 805-564-2444 Pg. S-19

DeLaCruz, Lourdes, Musick Peeler & Garrett, Los Angeles, 213-629-7600

Economou, Cary J., Stroock & Stroock & Lavan, Los Angeles, 310-556-5800

Erlandson, Donald R., Howrey, Los Angeles.

Fehner, Michael R., Irell & Manella, Newport Beach, 949-760-0991

Glunt, Tam. Selman • Breitman, Los Angeles. 310-445-0800

Goldstein, Aaron R., Selman • Breitman, Los Angeles, 310-689-7043

Jung, Karen. Gilbert Kelly Crowley & Jennett. Los Angeles. 213-615-7000 Kennedy, Jennifer M., Morgan Lewis & Bockius.

Los Angeles, 213-612-2500 Kokes, Jennifer M., Musick Peeler & Garrett. Los Angeles, 213-629-7600

Lampkin, Lisa, Selman • Breitman, Los Angeles.

Lehavi, Limor. Archer Norris. Newport Beach. 949-975-8200

Mast, Katherine E., Sedgwick Detert Moran & Arnold, Los Angeles, 213-426-6900

Mewers, Queena, Crowell & Moring, Irvine. 949-263-8400

Pfister, Robert J., Simpson Thacher & Bartlett. Los Angeles. 310-407-7585 Roadarmel, Bonnie T., Newmeyer & Dillion.

Newport Beach, 949-854-7000
Santana, Carmen, Berkes Crane Robinson & Seal.

Los Angeles, 213-955-1150

Yakovee, Vered, Gilbert Oshinsky, Marina Del Rey.

INTELLECTUAL PROPERTY

Alter, Valerie E., Sheppard Mullin Richter & Hampton, Los Angeles, 310-228-3710

Avakian, Patrick. Davis Wright Tremaine. Los Angeles, 213-633-6892

Barricella, Susan J., Rutan & Tucker, Costa Mesa,

Bishop, J. Manena, Morrison & Foerster, Los Angeles, 213-892-5200

Brody, Jesse M., Wildman Harrold Allen & Dixon, Beverly Hills, 310-860-8700

Burdick, Sean, Patent Law Offices of Sean D.

Burdick, Jean, Fatelit Law Offices of Sedif U.
Burdick, Lake Forest, 949-365-6722

Byers, Stephen D., Pillsbury Winthrop Shaw Pittman.
Los Angeles, 213-488-7100

Chen, Andrew B., Steptoe & Johnson, Los Angeles, 210-724-2200

Chun, Amy C., Knobbe Martens, Irvine, 949-760-0404

Corr, Steven J., Jones Day, Los Angeles,

213-489-3939 Dallmann, Andrew S., Howrey, Irvine, 949-721-6900 DiNardo, Michael, Kelly Lowry & Kelley. Woodland Hills, 818-347-7900

Fox, Christian A., Knobbe Martens, Irvine,

Garner, Brett A., Michelman & Robinson, Encino, 818-783-5530

Hiibner, Kristin C., Sheldon Mak Rose & Anderson. Pasadena, 626-796-4000

Hill, James W., McDermott Will & Emery, Irvine.

Hofilena, Jr., Benjamin, Orrick Herrington & Sutcliffe, Los Angeles, 213-612-2430

Huffmire, Curtis R., Knobbe Martens, Irvine,

Hwang, Susan M., Sheppard Mullin Richter & Hampton, Los Angeles, 213-617-4279

Hyman, Jonathan A., Knobbe Martens, Los Angeles.

Jafari, David, Jafari Law Group, Santa Ana.

Karish, Marc A., Sheldon Mak Rose & Anderson. Pasadena, 626-796-4000

King, Anthony S., Buus Kim Kuo & Tran. Newport Beach, 949-863-9782

Klungness, Andrew W., Bryan Cave, Santa Monica,

Koch, Kregg. Knobbe Martens, Los Angeles.

LaVoie, Michelle, Sheppard Mullin Richter & Hampton, Costa Mesa, 714-424-8226

Lee, Sabing H.. Knobbe Martens, Irvine.

Levy, Seth D., Davis Wright Tremaine, Los Angeles, 3-633-6869

Linde, Douglas A., The Linde Law Firm, Los Angeles,

Lindsay, Jonathan M., Crowell & Moring, Irvine,

Lindsey, Ryan. Howrey, Irvine, 949-721-6900 Martin, Michael, Charlston Revich & Wollitz. Los Angeles, 310-551-7015

Merani, Salima. Knobbe Martens, Irvine.

Nadershahi, Arman, Alfred E. Mann Institute at USC. Los Angeles, 213-740-8271

Nolan, Mishawn L.. Stone | Rosenblatt | Cha. Woodland Hills. 818-999-2232

Quist, Brooke W., Steptoe & Johnson, Los Angeles.

Ross, Christopher, Knobbe Martens, Irvine. 949-760-0404

Ruga, Dylan. Steptoe & Johnson. Los Angeles.

Samuel, Ehab. Greenberg Traurig, Irvine. 949-732-6682

Shabani, Natasha. Rutter Hobbs & Davidoff. Los Angeles, 310-789-1858

Sharma, Sanjesh P., Hogan & Hartson, Los Angeles.

Speiss, III, Thomas J., Venable, Los Angeles.

Tran, John D., Buus Kim Kuo & Tran, Newport Beach, 949-863-9782

Tsircou, Kyriacos, Tsircou Law, Glendale, 323-660-9916 Pg. S-22

Winter, Vision, O'Melveny & Myers, Los Angeles. 213-430-6000

Yamato, Lori Lee, Knobbe Martens, Irvine,

INTELLECTUAL PROPERTY LITIGATION

Afrasiabi, Peter R., Turner Green Afrasiabi & Arledge, Costa Mesa, 714-434-8750

Arledge, Christopher W., Turner Green Afrasiabi & Arledge, Costa Mesa, 714-434-8750

Armond, Michelle, Knobbe Martens, Irvine, 949-760-0404

Balderrama, Kathleen J., Mayer Brown, Los Angeles, 213-229-9500

Barbee, Gregory P., Sheppard Mullin Richter & Hampton. Los Angeles, 213-617-4102

Barker, Alyson G., Howrey, Irvine, 949-721-6900 Berra, Paul S., Law Offices of Paul S. Berra, Santa Monica, 310-394-9700

Bleeker, G. Warren. Christie Parker & Hale. Pasadena, 626-683-4521

Boren, David H.. Wyman & Isaacs, Beverly Hills. 310-358-3221

Braveman, Anne W., Loeb & Loeb, Los Angeles. 310-282-2000

Brenner, Lee S.. White O'Connor Fink & Brenner. Los Angeles, 310-712-6100 Brockett, Jennifer L.. Davis Wright Tremaine.

Los Angeles, 213-633-6860 Carsten, Eric J., Irell & Manella, Los Angeles,

310-277-1010 Chen, Alan. Fox Rothschild. Los Angeles.

310-598-4156

Deming, Benjamin, Howrey, Los Angeles,

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ask Rising Stars

Mother's Money and Bad Advice

Five years ago, my mother told her investment adviser she wanted to be in safe investments. Among other investments he purchased GM, Fannie Mae and AIG for her because these all looked like solid, well-run businesses, which of course, was not the case. She lost half her estate. Do we have any recourse?



Renee A. Haupt of Lindahl Beck in Los Angeles responds ...

Based upon these limited facts, probably not. In order to hold your investment adviser liable, you would have to establish that he was negligent in investing in those companies. To establish negligence, you have to demonstrate that he knew or should have known that investing in these companies was not safe and/or was high-risk. Five years ago, these companies were safe investments. The fact that an otherwise sound investment has gone sour will not alone establish liability. Just as a lawyer cannot ensure the outcome of a lawsuit, an investment adviser cannot ensure investments. However,

there are several facts that could change this analysis.

For example, if it was clear from your discussion with your investment adviser that your intention was to invest in bonds only and not stocks, you could have a claim based upon his negligent failure to act in accordance with your instructions. Additionally, if your investment adviser was aware of fraudulent or willful mismanagement of a company in which you invested but failed to disclose it to you, he could be liable for negligence and/or fraudulent concealment. Accordingly, each situation should be analyzed on a case-by-case basis.

Intellectual Property cont'd from page S-15

Dewar, Tamara L., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles, 310-500-3500

Eichmann, Jeff. Dovel & Luner. Santa Monica. 310-656-7066

Fenster, Marc A., Russ August & Kabat, Los Angeles,

Franklin, Darren. Sheppard Mullin Richter &

Hampton, Los Angeles, 213-617-5498 Gabriel, Gregory S., Kinsella Weitzman Iser Kump & Aldisert, Santa Monica, 310-566-9800

Glasser, Darin J., O'Melveny & Myers. Newport Beach, 949-760-9600

Goo, Valerie M., Orrick Herrington & Sutcliffe, Los Angeles, 213-629-2020

Gowin, Natalie, Rutan & Tucker, Costa Mesa.

Guledjian, Tigran, Quinn Emanuel Urguhart Oliver &

Hedges, Los Angeles, 213-443-3000 Hagen, Eric W. McDermott Will & Emery, Los Angeles, 310-277-4110

Hattenbach, Benjamin W., Irell & Manella,

Heinrich, Alan J., Irell & Manella, Los Angeles,

Ho, Valerie W., Greenberg Traurig, Santa Monica.

Horne, Brian. Knobbe Martens. Los Angeles. 310-551-3450

Sozio, Michaela Battista. Tressler Soderstrom Maloney & Priess, Los Angeles, 310-203-4815

Steinsapir, Jonathan, Kinsella Weitzman Iser Kump & Aldisert, Santa Monica, 310-566-9800

Stimson, Michael. Howrey. Irvine. 949-721-6900 Sullivan, Sean. Wildman Harrold Allen & Dixon. Beverly Hills. 310-860-8711

Swaroop, Sheila N., Knobbe Martens, Irvine.

Turner, Ellisen S., Irell & Manella, Los Angeles.

Vakil, Imran F.. Turner Green Afrasiabi & Arledge. Costa Mesa. 714-434-8750

Weingarten, Alex M., Spillane Weingarten, Los Angeles, 310-229-9300

Wolf, Erick P.. Wang Hartmann Gibbs & Cauley. Newport Beach, 949–833–8483

Zedek, Betsy A., 20th Century Fox, Los Angeles.

INTERNATIONAL

Simonian, Nicole J., Bryan Cave, Santa Monica, 310-576-2117

LAND USE/ZONING

Bonstelle, Sheri. Jeffer Mangels Butler & Marmaro. Los Angeles, 310-203-8080

No lawyer pays to be listed in Rising Stars. Selection is based exclusively on the methodology stated on page S-2.

Johnson, Douglas L., Johnson & Johnson, Beverly Hills, 310-975-1080

Karabelnik, Yael. Sheppard Mullin Richter & Hampton, Costa Mesa, 714-513-5100

Katzenellenbogen, Benjamin A., Knobbe Martens,

Katzenellenbogen, Lauren Keller, Knobbe Martens.

Korn, Gregory P., Kinsella Weitzman Iser Kump & Aldisert, Santa Monica, 310-566-9800

Kushner, Jordan. Hogan & Hartson. Los Angeles.

Lee, Irene Y., Russ August & Kabat, Los Angeles.

Lin, Benjamin. Orrick Herrington & Sutcliffe, Irvine.

Mantell, Wendy. Greenberg Traurig, Santa Monica.

Mayer, Marc E., Mitchell Silberberg & Knupp.

Los Angeles, 310-312-3154

Moss, Aaron J., Greenberg Glusker, Los Angeles.

Mulholland, Jesse D., Howrey, Irvine, 949-721-6900 Naini, Amir, Irell & Manella, Los Angeles, 310-277-1010

Orso, Keith A., Irell & Manella, Los Angeles,

Pruetz, Erica. Pruetz Law Group, El Segundo.

Ramallo, Oscar D., Kaye Scholer, Los Angeles,

Robertson, Brad, Loeb & Loeb, Los Angeles.

Shaw, Scott P., Call Jensen & Ferrell, Newport Beach, 949-717-3000

Sheffner, Benjamin S., Attorney at Law, Los Angeles,

Skelton, Timothy L.. Ropers Majeski Kohn & Bentley. Los Angeles. 213-312-2055 Slusser, Jessica J.. Manatt Phelps & Phillips. Los Angeles. 310-312-4000

Smith, Dennis J., Sheppard Mullin Richter & Hampton, Los Angeles, 213-617-5588

Casey, Kathryn M., Jackson DeMarco Tidus Peckenpaugh, Irvine, 949-752-8585

Fogg, Andrew K., Cox Castle & Nicholson. os Angeles, 310-284-2178

Goldberg, David A., Latham & Watkins, Los Angeles,

Gryczman, Daniel T., TriCal, Marina del Rey.

Hanelin, Benjamin J., Latham & Watkins, Los Angeles, 213-485-1234

Keane, Patricia. Office of the County Counsel. os Angeles, 213-974-181

Kolieb, Lisa. Manatt Phelps & Phillips. Los Angeles. 2-4nnn

Kuklok-Waldman, Nicole. Park & Velayos. Los Angeles, 213-570-8000

Leaderman, Ryan M., DLA Piper, Los Angeles.

Lyons, Graham M., Mullen & Henzell, Santa Barbara,

Maciejewski, Thomas E., Trutanich & Michel, Long Beach, 562-216-4444

Patricio, Lisa M., Cox Castle & Nicholson. Los Angeles, 310-277-4222

Pontelle, Robert. Alston & Bird. Los Angeles.

Repking, James R., Cox Castle & Nicholson, Los Angeles. 310-284-2214

Skov, Suzanne E., Allen Matkins Leck Gamble

Mallory & Natsis, Irvine, 949-553-1313

Smagala, Elizabeth. Jeffer Mangels Butler & Marmaro. Los Angeles. 310-203-8080 Velayos, Marcos D., Park & Velayos, Los Angeles.

LEGAL AID/LEGAL SERVICES

Frost, Natasha. Alliance for Children's Rights. Los Angeles, 213-368-6010

Gaytan, Fernando. Legal Aid Foundation of Los Angeles, Los Angeles, 213-640-3881

Kezirian, Michelle M.. Bet Tzedek Legal Services. Los Angeles, 323-549-5852

Lee, Vanessa W., Neighborhood Legal Services of Los Angeles County, Glendale, 818-291-1780 Parks, Shawna, Disability Rights Legal Center.

Los Angeles, 213-736-1031 Usaha, Wankanok (Nu). Western Center on Law & Poverty. Los Angeles, 213-487-7211

MERGERS & ACQUISITIONS

Bermudez, Carlos M., Akin Gump Strauss Hauer & Feld. Los Angeles, 310-728-3320 Brown, Patrick S., Sullivan & Cromwell, Los Angeles, 310-712-6600

Clark, Michael T., Fulbright & Jaworski, Los Angeles.

Goldblatt, Brett D., Milbank Tweed Hadley & McCloy, 213-892-447

Grinberg, David M., Manatt Phelps & Phillips, Los Angeles, 310-312-4238

Hentges, Todd A., Bingham McCutchen, Costa Mesa,

Johnson, Craig T., Jones Day, Irvine, 949-851-3939

Kerezsi, Christopher J., Proskauer Rose, Los Angeles, 310-284-5619 Kim, Mark H., Munger Tolles & Olson. Los Angeles.

Krasner, Dan J., Platinum Equity, Beverly Hills.

Levine, Craig A., Jeffer Mangels Butler & Marmaro.

Los Angeles, 310-203-8080 Lewis, Owen M., Sullivan & Triggs. Santa Monica.

310-451-8300 Martin, Armen S., Buchalter Nemer, Los Angeles. 213-891-0700

Peters, Daniel H., White & Case. Los Angeles.

Steuch, Michael N., Jeffer Mangels Butler & Marmaro, Los Angeles, 310-712-6817

Streams, Mark A., Loeb & Loeb, Los Angeles,

Zabinski, Eric H., O'Melveny & Myers, Los Angeles. 310-553-6700

NON-PROFIT

Barrett, Elissa D.. Progressive Jewish Alliance. Los Angeles, 323-761-8350

Hale, Casey. Brown & Streza, Irvine, 949-453-2900 Murphy, Eryn P., Pepperdine University, Malibu.

PERSONAL INJURY DEFENSE: **GENERAL**

Higgs, Andrew A., Lewis Brisbois Bisgaard & Smith. Costa Mesa, 714-545-9200

PERSONAL INJURY DEFENSE: MEDICAL MALPRACTICE

Panique, Lisa. Bonne Bridges Mueller O'Keefe & Nichols. Santa Ana. 714-480-2535

Scher, Jennifer A., Taylor Blessey, Los Angeles.

Stolarick, Jennifer P., Taylor Blessey, Los Angeles. 213-687-1600

PERSONAL INJURY DEFENSE: **PRODUCTS**

Ayers, Emily K., Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles, 310-500-3500

Bayas, Raina. Squire Sanders & Dempsey. Los Angeles, 213-624-2500

Benoff, Todd B., Alston & Bird, Los Angeles.

Brosamle, Anthony D., Tucker Ellis & West, Los Angeles, 213-430-3400 Calareso, Christine D., Selman • Breitman,

Santa Ana. 714-647-2506 Duffy, Joseph. Morgan Lewis & Bockius.

Los Angeles, 213-612-2500

Farkas, Stephen. K&L Gates. Los Angeles.

Feld, Samantha K., College Health Enterprises. Santa Fe Springs, 562-923-9449

Firstenberg, Karen M., Morris Polich & Purdy, Los Angeles, 213-891-9100

Ford, Brendan M., Snell & Wilmer, Los Angeles,

Gabel, Brian, Yamaha Motor Corporation, Cypress,

Gilmer, Gregory P., Bowman and Brooke, Gardena, 310-768-3068

Goodwin, Anne C.. Squire Sanders & Dempsey. Los Angeles. 213-624-2500

Ingold, Trevor J., Sonnett & Associates, Los Angeles. 13-628-2200 Kotler, Diana, Morris Polich & Purdy, Los Angeles.

McNulty, Elizabeth V., Snell & Wilmer, Los Angeles.

Mijanovic, Krsto. Haight Brown & Bonesteel.

os Angeles, 310-215-7100 Nematollahi, Arash, Selman • Breitman.

Los Angeles, 310-689-7067 Senior, Julian G., O'Hagan Spencer Manhattan Beach, 310-374-8700

Shue, Allison N., Toyota Motor Sales U.S.A., Torrance, 310-468-6075

Thomas, Cameron W., Musick Peeler & Garrett. Los Angeles, 213-629-7609

Vargas, Susan V., Bowman and Brooke, Gardena,

Weglarz, Claire. Hawkins Parnell & Thackston. Los Angeles, 213-486-8000

Zargham, Arameh. Sedgwick Detert Moran & Arnold. Los Angeles, 213-426-6900

PERSONAL INJURY PLAINTIFF: GENERAL

Adams, Jason M., Domine Adams, Calabasas, 818-746-9214 Pg. S-17

Akbari, A. Ityas. Baum Hedlund Aristei & Goldman. Los Angeles. 310-207-3233 Ardalan, P. Christopher. Ardalan & Associates. Sherman Oaks. 818-926-4222

Banihashemi, Fatemeh. Cron Israels & Stark. Santa Monica, 310-393-7300

Ben-Cohen, Pejman A., Novak & Ben-Cohen, Beverly Hills, 323-651-4222 Pg. S-19

Bobrosky, David B., Lewitt Hackman Shapiro Marshall & Harlan, Encino, 818-990-2120

Brock, D. Aaron. Taylor & Ring. Los Angeles.

Chait-Barley, Lisa M., Simon Eddins & Greenstone, Long Beach, 562-590-3400

Clayton, Robert R., Taylor & Ring, Los Angeles.

Drake, Roger D., Baum Hedlund Aristei & Goldman. Los Angeles, 310-207-3233

Ehline, Michael P., Ehline Law Injury Lawyers. anta Monica, 310-593-4871

Ellis, Tobin D., AgnewBrusavich, Torrance, 310-793-1/00

310-793-1400

Gallegos, George A., Gallegos Law Firm.
Monterey Park, 626-576-8988

Griffin, Keith D., Girardi & Keese, Los Angeles, 213-977-0211 Pg. S-3

Heimanson, Ilan. Pocrass Heimanson & Wolf.
Los Angeles, 310-550-9050 Pg. S-20 Hicks, Jamon R., The Douglas Law Group,

Beverly Hills, 310-277-9595 Jamra, Basel, Bob M. Cohen & Associates, Encino. 818-986-333

Johnson, Lars C., Grassini & Wrinkle, Woodland Hills, 818-348-1717

Kenna, James M., Khorrami Pollard & Abir. Los Angeles, 213-596-6000

Krupnick, Matthew, Krupnick & Krupnick, Segundo, 310-640-0404

LaChapelle, Shayne Heller. The Heller Law Firm. Calabasas, 818-591-6388

Lanzetta, Tobin. Greene Broillet & Wheeler. Santa Monica. 310-576-1200

LippSmith, Graham B., Girardi & Keese, Los Angeles, 213-977-0211 Pg. S-3 Lucas, Spencer, Panish Shea & Boyle, Los Angeles.

McCann, Shawn, Girardi & Keese, Los Angeles. -0211 Pg. S-3

Noblin, J. Toby. Olan Law Corp.. Santa Monica. 310-566-0010 Pg. S-21

Ostertag-Tevjovits, Jennifer. McNicholas & McNicholas. Los Angeles. 310-474-1582 Penn, Michael A.. Aitken • Aitken • Cohn. Santa Ana.

Ravipudi, Rahul. Panish Shea & Boyle. Los Angeles.

Roberts, Lyssa. Girardi & Keese. Los Angeles. 213-977-0211 Pg. S-3

Rudman, Jeffrey A. Greenberg & Rudman. Los Angeles, 323-782-0500

Shayesteh, Shahram A., Girardi & Keese, Los Angeles, 213-977-0211 Pg. S-3 Siciliano, Nicholas A., Siciliano & Weeks,

Siciliano, Nicholas A., Siciliano & Weeks, Woodland Hills, 818-888-6171

Swartzon, Saar. Cohn & Swartzon, Santa Ana, 714-547-5100 Pg. 5-22

Ward, Brian J., Ardalan & Associates, Sherman Oaks, 818-926-4222

Wolf, Jeffrey D., Pocrass Heimanson & Wolf.

Los Angeles, 310-550-9050 Pg. S-22

PERSONAL INJURY PLAINTIFF: MEDICAL MALPRACTICE

Amundson, Steven C., Peterson & Bradford Burbank, 818-562-5800

Barr-Fernandez, Marsha, Heimberg Law Group, os Angeles, 310-553-1799

Liebeck, Kevin G., Hodes Milman, Irvine. 949-640-8222

PERSONAL INJURY PLAINTIFF: **PRODUCTS**

Esfandiari, Bijan, Baum Hedlund Aristei & Goldman. Los Angeles, 310-207-3233

Gillespie, Kate E., Baum Hedlund Aristei & Goldman. Los Angeles, 310-207-3233

Partain, Robert M., O'Donnell & Associates, Los Angeles, 213-347-0290

POLITICAL LAW

Gorman, Sarah P., Burke Williams & Sorensen. Los Angeles, 213-236-2709

PROFESSIONAL LIABILITY: DEFENSE

Baker, Susan S., Nemecek & Cole, Sherman Oaks, 818-788-9500

Brett, Holly M., Nemecek & Cole, Sherman Oaks.

Haupt, Renee A., Lindahl Beck, Los Angeles.

Mekhael, Lucy H., Nemecek & Cole, Sherman Oaks.

Rurangirwa, Linda K.. Bonne Bridges Mueller

O'Keefe & Nichols, Los Angeles, 213-738-5882 Thompson, Anne S., Nemecek & Cole, Sherman Oaks, 818-788-9500

Weber, Christopher. Carlson Calladine & Peterson. Los Angeles. 213-613-1191

PROFESSIONAL LIABILITY: PLAINTIFF

Folinsky, Marni B., Makarem & Associates, Los Angeles, 310-312-0299

PROJECTS

Davis, Brandon. Nossaman. Los Angeles. 213-612-7800

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Jason M. Adams DOMINE ADAMS, LLP

26500 West Agoura Road Suite 211 Calabasas, CA 91302 Tel: 818-746-9214 Fax: 818-975-9214 jadams@domineadams.com www.domineadams.com

PRACTICE AREAS

- Personal Injury Plaintiff: General
- Construction Litigation
- Business Litigation

Jason M. Adams is a trial lawyer and founding partner of Domine Adams, LLP. Adams' practice focuses on personal injury, construction defect/HOA litigation, business litigation, and insurance bad faith. Adams has appeared on Court TV, delivered an MCLE lecture, authored several published articles, judged trial advocacy competitions and is a charter member of the Association of Surfing Lawyers. Many of Adams' clients are referred from attorneys and individuals that Adams has successfully litigated against. Adams played professional beach volleyball, has surfed in seven countries, and completed the Los Angeles Marathon. Adams resides in Calabasas with his wife and daughter.



Afshin A. Asher LAW OFFICES OF AFSHIN A. ASHER

1901 Avenue of the Stars 11th Floor Los Angeles, CA 90067 Tel: 310-788-0444 Fax: 310-788-0445 afshin@lataxlawver.com www.lataxlawyer.com

PRACTICE AREAS:
• Estate Planning & Probate

- Asset Protection
- Business Planning

Afshin A. Asher is certified as a Legal Specialist in Estate Planning, Trust, and Probate Law by the California Board of Legal Specialization. In practice since 1997, he assists clients with estate planning, trust administration and probate, asset protection, charitable planning, and business structuring and succession planning. Mr. Asher holds a Master of Laws Degree (LL.M.) in Taxation with honors from Golden Gate University and graduated cum laude from Southwestern University School of Law, where he served as a published member of the Southwestern University Law Review and was a four-time recipient of the American Jurisprudence Award.



Sara Azari LAW OFFICE OF SARA AZARI 8961 West Sunset Boulevard

West Hollywood, CA 90069 Tel: 310-246-0770 Fax: 310-246-0880 sara@azarilaw.com www.azarilaw.com

PRACTICE AREAS:

• Criminal Defense Litigation

A zealous trial lawyer, Ms. Azari fights tirelessly for her clients' freedom and reputation, providing them with aggressive representation in defense of criminal charges. She graduated from Southwestern University School of Law, cum laude, in 1999. In 2005, she started the Law Office of Sara Azari on the famous Sunset Strip. She is admitted to practice in California and the U.S. District Court, Central District of California. She is a member of NACDL, the Federal Bar Association, California Attorneys for Criminal Justice, and the L.A. County, Beverly Hills, and Criminal Courts Bar Associations. Ms. Azari provides A-to-Z representation to her clients in misdemeanor and felony matters from investigation through trial and post-conviction, and before administrative and licensing boards

REAL ESTATE

Abdou, Mark Y., Libertas Law Group, Long Beach.

Bagley, Marcus A., Sheppard Mullin Richter & Hampton, Costa Mesa, 714-424-8225

Baradaran, Bob. Greenberg Glusker, Los Angeles.

Bartley, Alicia B., Gaines & Stacey, Encino, 818-933-0200

Begun, Andrew S., Alston & Bird, Westlake Village,

Birney III, William J.. Kennerly Lamishaw & Rossi. Los Angeles. 213-312-1250 Bose, Erica A.. Cox Castle & Nicholson. Los Angeles.

Brat, James L., Pircher Nichols & Meeks, Los Angeles, 310-201-8970

Breier, Marti E.. Paul Hastings Janofsky & Walker. Los Angeles. 213–683–6000

Champion, Douglas M., Gibson Dunn & Crutcher,

Los Angeles. 213-229-7128

Chang, Andrea. McKenna Long & Aldridge.
Los Angeles. 213-688-1000

Cho, Daniel H. Garrett DeFrenza Stiepel.
Costa Mesa. 714-384-4300

Choi, Alex Y.. Allen Matkins Leck Gamble Mallory & Natsis, Los Angeles, 213-622-5555

Cipra, Richard R., Ervin Cohen & Jessup. Beverly Hills, 310-281-6341

Clark, Gregory A., Allen Matkins Leck Gamble Mallory & Natsis, Irvine, 949-851-5495 Clinton, Anne E., Cox Castle & Nicholson, Los Angeles, 310-284-2260

Cook, Abraham D., Jackson DeMarco Tidus Peckenpaugh, Irvine, 949-851-7412 Dash, June, Liner Grode Stein Yankelevitz Sunshine Regenstreif & Taylor, Los Angeles, 310-500-3539

DeFrance, John, Ralphs Grocery, Los Angeles.

310-884-6030

Dembo, Jordan, Katten Muchin Rosenman, Los Angeles, 310-788-4500 Didak, Anna, Garrett & Tully, Pasadena, 626-577-9500

Ehrhart, Kevin M., Allen Matkins Leck Gamble Mallory & Natsis, Los Angeles, 213-622-5555 Enayati, Shireen. McKenna Long & Aldridge.

os Angeles, 213-243-6141

Englander, Adam. Cox Castle & Nicholson.
Los Angeles, 310-284-2159

Friedman, Joseph K., Akin Gump Strauss Hauer &
Feld. Los Angeles, 310-229-1052

Fuhrman, Paul A., Colony Capital, Los Angeles,

Gillman, Adam. Deverich & Gillman, Irvine. 949-975-0100

Goodman, Samantha S., Bryan Cave, Santa Monica. 310-576-2286

Gordon, Loren R., Frandzel Robins Bloom & Csato, Los Angeles, 323-852-1000

Graiwer, Stuart A., Stroock & Stroock & Lavan. Los Angeles, 310-556-5800

Grushkin, Josh C., Stradling Yocca Carlson & Rauth, Newport Beach, 949-725-4000

Hoshide, Kyle Y. Allen Matkins Leck Gamble Mallory & Natsis, Los Angeles, 310-788-2400 Hvolka, Diane, Gilchrist & Rutter, Santa Monica.

310-393-4000

Iwasaka, Ryan M.T., Greenberg Glusker, Los Angeles, 310-553-3610

Jenkins, Robert C., The Abbey Co., Long Beach.

Jones, Derek, The Legado Companies, Beverly Hills.

Juha, Damon, Freeman Freeman & Smiley, Los Angeles, 310-255-6191

Keane, Jr., Robert M., Paul Hastings Janofsky & Walker. Los Angeles. 213-683-6341
Kirsh, Andrew T., Goodwin Procter, Los Angeles.

Light, Katherine H., Aronson Light, Encino,

Luong, Carolyn V., Garrett DeFrenza Stiepel. Costa Mesa, 714-384-4300

Mintz, Gregory. Irell & Manella, Los Angeles,

Moon, Albert, Frandzel Robins Bloom & Csato. Los Angeles, 323-852-1000

Nation, Stephanie A., Jackson DeMarco Tidus Peckenpaugh, Irvine, 949-752-8585

Nielsen, Brad H., Allen Matkins Leck Gamble Mallory & Natsis, Irvine, 949-553-1313

Page, Scott D., Clark & Trevithick, Los Angeles.

Reynolds, Scott R., Gilchrist & Rutter, Santa Monica, Saunders, Andrea, Cox Castle & Nicholson,

Los Angeles, 310-284-2213
Song, Cherie Y., McGuireWoods, Los Angeles.

10-315-8266 Spiegel, Lauren. Manatt Phelps & Phillips.

Costa Mesa, 714-371-2500 Sugihara, Michelle K.. Luce Forward Hamilton &

Scripps. Los Angeles. 213-892-4937 Tostado, Patrick F., Friedman & Solomon. Beverly Hills, 310-553-7379

Vesci, Adriana A., Cox Castle & Nicholson, os Angeles, 310-284-2243

Watts, Wilbert. DLA Piper, Los Angeles.

Whitcher Alvarez, Lynn A., McGuireWoods.

Los Angeles. 310-315-8200 Yeh, Debbie Y., Cox Castle & Nicholson, Los Angeles,

Zagzebski, Walter R.. Zagzebski Brothers. Los Angeles. 213-225-5844

SCHOOLS & EDUCATION

Johnson, Sundee M., Atkinson Andelson Loya Ruud & Romo, Cerritos, 562-653-3200

Kamoroff, Paul H., Kamoroff & Associates, Santa Ana, 949-474-0302

Simon, Maureen A., McCune & Harber, Los Angeles. 213-689-2500 Pg. S-21

SECURITIES & CORPORATE FINANCE

Azlein, Ryan, Stubbs Alderton & Markiles Sherman Oaks, 818-444-4500 Pg. S-19

Bradley, John T., Rutan & Tucker, Costa Mesa.

Dean, Joshua A., Manatt Phelps & Phillips, Costa Mesa, 714-371-2500 Kang, Joo Ryung (J.R.), Dorsey & Whitney, Irvine,

Kaplan, Michael W., Irell & Manella, Los Angeles.

Katz, Shoshannah. K&L Gates, Los Angeles.

McCauley, Heather, Katten Muchin Rosenman, Los Angeles. 310-788-4444

Motley, John-Paul. O'Melveny & Myers, Los Angeles.

Sherrod, Danielle, metlawgroup, Los Angeles, 310-670-4656

Tishbi, John. Fulbright & Jaworski, Los Angeles.

Tran, Anh Q., K&L Gates, Los Angeles, 310-552-5000 Venick, Lawrence. Loeb & Loeb. Los Angeles. 310-282-2000

SECURITIES LITIGATION

Bakhtiari, Ryan K., Aidikoff Uhl & Bakhtiari.

Beverly Hills, 310-274-0666

Biffar, Travis. Jones Day. Irvine, 949-851-3939
Cho, Esther E., Keesal Young & Logan, Long Beach.

Chock, Allison K., Hennigan Bennett & Dorman. Los Angeles. 213-694-1200 Christensen, Evelyn A., Keesal Young & Logan. Long Beach. 562-436-2000

Hamilton, Joshua G., Paul Hastings Janofsky &

Walker, Los Angeles, 213-683-6000 Harrison, David, Law Offices of David Harrison, Beverly Hills, 310-499-4732

Johnson, Michele D., Latham & Watkins, Costa Mesa, 714-540-1235

Karpman, Alexander L., Irell & Manella,Los Angeles, 310-277-1010Martin, Kevin. Bingham McCutchen, Santa Monica.

Morales, Audette Paul, Keesal Young & Logan. Long Beach, 562-436-2000 Quinn, Michael J., K&L Gates, Los Angeles.

Rissier, J. Warren. Bingham McCutchen. Los Angeles, 213-680-6400

Rutten, James C., Munger Tolles & Olson. Los Angeles, 213-683-9100

Stansbury, III, Bentley P., Keesal Young & Logan, Long Beach, 562-436-2000

Sullivan, Cary, Jones Day, Irvine, 949-553-7513 Vanzura, Glenn K., Irell & Manella, Los Angeles,

Weaver, Chad E., Edgerton & Weaver, Hermosa Beach, 310-937-2066

TAX

Ben-Cohen, Pedram. Ben-Cohen Law Firm. Los Angeles, 310-272-7600

Drabkin, Igor S., Holtz Slavett & Drabkin. Beverly Hills, 310-550-6200

Ghiya, Jay K., Oaktree Capital Management LP. Los Angeles, 213-830-6820

Jacobs, Brian, Talley Law Group, Orange, 714-867-2200

Kwon, Benedict O., Akin Gump Strauss Hauer & Feld. Los Angeles, 310-229-1084

Lee, Alexander M., Paul Hastings Janofsky &

Walker, Los Angeles, 213-683-6160 Levy, Thomas. Jeffer Mangels Butler & Marmaro,

Los Angeles, 310-785-5362 Malik, Shahzad A., Akin Gump Strauss Hauer & Feld.

Los Angeles, 310-229-1056 Paresa, Shannon M., Rodriguez Horii Choi & Cafferata, Los Angeles, 213-892-7700

Rawlins, Melissa G., Bryan Cave, Santa Monica,

Slavett, Gary M., Holtz Slavett & Drabkin. Beverly Hills, 310-550-6200

Stein, Jacob. Klueger & Stein, Encino, 818-933-3838 Pg. S-21

TRANSPORTATION/MARITIME

Piper, Glen R., Keesal Young & Logan, Long Beach. 562-436-2000

UTILITIES

Moore, Erin K., Southern California Edison. Rosemead, 626-302-6848

Strickland, C. Wesley. Brownstein Hyatt Farber Schreck, Santa Barbara, 805-882-1490

WORKERS' COMPENSATION

Asvar, Christopher. Asvar Odjaghian & Associates. Woodland Hills, 818-992-3133

Baweja, Shruti, Tobin Lucks, Santa Ana.

Dombchik, Adam D., Gordon Edelstein Krepack Grant Felton & Goldstein, Los Angeles. 213-739-7000

Hovakimian, Simon. State Compensation Insurance Fund, Glendale, 818-550-5413

Hwang, Julie. Goldman Magdalin & Krikes. North Hollywood, 818-755-0444

Lamb, Amy N. Godfrey Godfrey & Lamb. Orange.

Ledgard, Kristen A., Manning & Marder Kass Ellrod

Ramirez, Irvine, 949-440-6690

Leggett, Dorothy Y., State Compensation Insurance Fund. Glendale, 818-291-7278

Lewis, Brandon R., Hallett McCormick Emerick

Barba & Wells, San Bernardino, 909-890-0403 Nakamoto, Desmond. Nakamoto / Bitar. Newport Beach, 949-265-7020

Pereira, Leonor. Samuelsen Gonzalez Valenzuela & Brown. Glendale. 818-240-7990

Silberman, Scott. Silberman Law Office, Orange. 714-453-0345

Slomann, Jeffrey R.. Bagby Gajdos & Zachary. Santa Ana, 714-547-9355 Son, Joan, Pollard Mavredakis Cranert Crawford &

Stevens, Pasadena, 626-793-4440 Sterner, Cornelia, Wasserman Comden & Casselman, Tarzana, 818-609-2369



Ryan Azlein STUBBS ALDERTON & MARKILES, LLP

15260 Ventura Boulevard 20th Floor Sherman Oaks, CA 91403 Tel: 818-444-4500 818-444-4520 razlein@biztechlaw.com www.biztechlaw.com

PRACTICE AREAS

- Securities & Corporate Finance
- Mergers & Acquisitions
- Business/Corporate

Ryan Azlein advises a wide range of clients, focusing on emerging growth and middle-market companies as well as venture capital funds. Rvan's practice involves venture capital and corporate finance, mergers and acquisitions, securities law, and general corporate matters. Ryan has substantial experience managing a variety of business transactions, including seed and venture capital financing transactions, private equity and debt financings, mergers and acquisitions in the public and private markets, and other public offerings. Ryan also counsels companies in connection with securities law compliance, corporate governance, strategic alliances, technology and licensing issues, commercial contracts, employee compensation issues, and general business law.



Pejman A. Ben-Cohen NOVAK & BEN-COHEN,

8383 Wilshire Boulevard Suite 1004 Beverly Hills, CA 90211 Tel: 323-651-4222 Fax: 323-651-4221 pab@nobelaw.com www.nobelaw.com

- PRACTICE AREAS:
 Personal Injury Plaintiff: General
- Employment Litigation: Plaintiff
- Business Litigation

Pejman A. Ben-Cohen prides himself in representing individuals in catastrophic injury, wrongful death, employment, insurance bad faith, and business litigation matters. He is a member of the Million Dollar Advocates Forum and was named in the Super Lawyers Rising Stars list in 2007. In the past five years, he has recovered millions in settlements, verdicts, and judgments for his clients. He develops a unique and aggressive approach to every case, focusing on incorporating creativity and the latest technology. He received his Juris Doctorate from Southwestern University School of Law and his Bachelor's Degree in International Relations (cum laude) from the University of Southern California.



Keith J. Bruno ATTORNEY AT LAW

1502 North Broadway Santa Ana, CA 92706 Tel: 714-973-2121 714-973-2120 keith@keithbrunolaw.com www.keithbrunolaw.com

PRACTICE AREAS:

• Criminal Defense

- Criminal Defense: DUI/DWI

Keith J. Bruno has established himself as one of Southern California's premier criminal defense/DUI attorneys. Practicing in all state and federal courts in Southern California, Mr. Bruno has amassed a dramatic record of victories in the courtroom and has tried well over 50 cases. Mr. Bruno's cases are meticulously prepared and deliberately delivered, focusing jury after jury on the strengths of an expertly organized case. Mr. Bruno is a member of many professional organizations including the National College of DUI Defense Lawyers and NACDL. A graduate of the University of Maryland and the University of San Diego School of Law, Mr. Bruno lives with his wife and two children in Orange County.



Matthew M. Clarke CAPPELLO & NOËL, LLP

831 State Street Santa Barbara, CA 93101 Tel: 805-564-2444 Fax: 805-965-5950 mclarke@cappellonoel.com www.cappellonoel.com

PRACTICE AREAS Complex Business Litigation

Matthew Clarke is a member of the litigation team representing plaintiffs in insurance bad faith, construction defect, business, intellectual property, product liability, and other complex litigation matters. Mr. Clarke co-tried the firm's longest trial, which lasted eleven months and resulted in a multimillion-dollar judgment in a construction defect case. He co-tried a matter that resulted in a \$42 million jury verdict. He has also tried cases involving legal malpractice, accounting malpractice, real estate transactions, and investments. He received his J.D. from Northwestern School of Law of Lewis & Clark College, Oregon and is admitted to practice in California.



David Diamond DIAMOND & ASSOCIATES

1055 Wilshire Boulevard Suite 1996 Los Angeles, CA 90017 213-250-9100 Tel: Fax: 213-250-9161 diamond@dba-law.com www.ladefender.com

PRACTICE AREAS:
• Criminal Defense

• Criminal Defense: DUI/DWI

David D. Diamond is engaged in criminal defense litigation in all California courts and also provides ancillary services in the area of restraining orders and expungements. Mr. Diamond is an Associate Adjunct Professor at Southwestern University School of Law for the Trial Advocacy Honors Program and is an Associate Professor of Criminal Justice at National University. He currently serves on the Board of Governors of the California Attorneys for Criminal Justice (CACJ) and was the director of their 2008 National Law School Mock Trial Competition. He is also a volunteer flag football coach for the City of Los Angeles.



Devin A. Donohue PALMER, LOMBARDI & DONOHUE LLP

888 West Sixth Street 12th Floor Los Angeles, CA 90017 213-688-0430 Fax: 213-688-0440 ddonohue@pldlawyers.com www.pldlawyers.com

PRACTICE AREAS:

- Business Litigation Securities Litigation
- Business/Corporate

Devin Donohue is a named partner of Palmer, Lombardi & Donohue LLP, in downtown Los Angeles. Devin specializes in representing financial institutions and individuals in business litigation matters before state and federal courts and arbitration panels. He has successfully litigated many cases involving complex contractual, securities, intellectual property, employment and employment raiding and recruiting issues. Devin also represents middle-market companies and individuals in business and securities transactions, serving as general counsel for many of his clients. Devin has been named in the Southern California Rising Stars list from 2005 through 2009.



N. Nick Ebrahimian LAVI & EBRAHIMIAN, LLP

8383 Wilshire Boulevard Suite 840 Beverly Hills, CA 90211 Tel: 323-653-0086 Fax: 323-653-0081 nebrahimian@lelawfirm.com www.lelawfirm.com

PRACTICE AREAS:
• Employment Litigation: Plaintiff

Employment & Labor

Nick (Nassir) Ebrahimian co-founded Lavi & Ebrahimian, LLP in 2003 at the age of 28. His firm takes pride in protecting employees' rights and represents employees in all employment and labor matters. Nick received his B.A. degree from UCLA, magna cum laude, and received his law degree from Loyola Law School, graduating in the top 25 percent of his class. Nick's accomplishment is obtaining a \$2.8 million settlement in a disability discrimination case. He primarily focuses on cases dealing with age and physical disability discrimination. Nick's firm also represents employees in wage-and-hour class action matters and was part of a team that obtained a \$6.5 million settlement in a class action against Kaiser. Nick grew up in Iran and immigrated to the United States with his family in 1989.



Joshua Friedman JOSHUA P. FRIEDMAN AND ASSOCIATES, INC.

9903 Santa Monica Boulevard Suite 1108 Beverly Hills, CA 90212 Tel: 310-278-8600 310-388-5421 Fax: jfriedman@jpfassociates.com www.losangelescollector.com

PRACTICE AREAS • Bankruptcy & Creditor/Debtor Rights

Joshua P. Friedman and Associates is a well-established debt collection law firm that collects your delinquent funds using our in-depth understanding of the debt collection and judgment enforcement processes. Our personal collections experience enables us to collect the monies that are owed to you. Our combined debt volume has enabled us to staff our office with the most aggressive and successful debt collection specialists available anywhere. Our results are the true testimony of our debt collection successes. We use the personnel resources, the latest technology, and the proven effective methods to collect



Paul A. Gomez PAUL, HASTINGS, JANOFSKY & WALKER LLP

515 South Flower Street 25th Floor Los Angeles, CA 90071 Tel: 213-683-6000 Fax: 213-627-0705 paulgomez@paulhastings.com www.paulhastings.com

PRACTICE AREAS:
• Health Care

• Business/Corporate

Mr. Gomez's practice includes all transactional and regulatory aspects of the health care industry, including asset purchase and sale, mergers and acquisitions, health care joint ventures, Medicare/Medicaid reimbursement, provider licensing and certification, health care fraud and abuse matters, provider self-disclosure, and health care finance. Mr. Gomez represents a wide variety of health care providers, including for-profit and non-profit hospitals, health systems, medical groups, and other health care entities. He is admitted to both the California and New York Bars and is a member of the American Health Lawyers Association, the California Society for Healthcare Attorneys, and the Los Angeles County Bar Association Health Law Section.



PRACTICE AREAS

Noelle M. Halaby LAW OFFICE OF NOELLE M. HALABY,

130 North Brand Boulevard Suite 200 Glendale, CA 91203 Tel: 818-502-3939 818-502-3999

noelle@noellehalaby.com www.noellehalaby.com

Noelle is a Certified Specialist in the field of Family Law, a distinction granted by the Board of Legal Specialization of the State Bar of California, and is licensed to practice before all California courts. Noelle successfully and aggressively specializes in handling all aspects of family law, including divorce, child support, child custody, spousal support, and prenuptial agreements. Noelle believes that a successful case is not one wherein a client has been emotionally and financially devastated by the process. As a strong advocate, Noelle focuses on meeting the client's needs while balancing them with a cost-effective process designed to achieve success.



POCRASS, HEIMANSON & WOLF, LLP 1925 Century Park East

Suite 1360 Los Angeles, CA 90067 310-550-9050 Fax: 310-550-9051 iheimanson@phwlaw.com www.phwlaw.com

Ilan Heimanson

PRACTICE AREAS:

• Personal Injury Plaintiff: General

Business Litigation

The legal community recognizes Ilan Heimanson for his attention to detail, exquisite understanding of the law, and finely tuned strategic skills. His clients appreciate his warmth and concern for their welfare. This combination of traits has resulted in Ilan recovering multimillion-dollar verdicts and settlements for his clients. Ilan is known as a lawyer's lawyer, meaning he has a love for the process. Though Ilan excels in preparing a case, he is just as effective at taking a case to mediation, to arbitration, or to trial. His results prove the point.



PRACTICE AREAS: · Family Law

Andrea Goldsmith Heyn LAW OFFICES OF MICHAEL L. ABRAMS 11766 Wilshire Boulevard

6th Floor Los Angeles, CA 90025 Tel: 310-268-1000 Fax: 310-268-1061 aheyn@mlafamilylaw.com www.mlafamilylaw.com

Ms. Heyn, who has been named in the Super Lawyers Rising Stars list for two years, has a practice comprising the full range of family law matters, including child custody, support, and complex asset division litigation. Her clients include high-earning and high-net-worth individuals. She co-authored an amicus brief submitted to the California Supreme Court regarding *In re Nicholas H.* (2002) 28 Cal.4th 56, a seminal case in the area of nonbiological parent rights, and worked on In re Marriage of Jackson (2006) 136 Cal.App.4th 980, a noted case on the issue of termination of parental rights. Ms. Heyn received her Juris Doctorate from the University of California, Berkeley School of Law (Boalt Hall), where she was on staff at the California Law Review



lacobson JACOBSON & HAN LLP 510 West 6th Street

Suite 326 Los Angeles, CA 90014 Tel: 213-620-0222 213-620-0444 nikki@greencard4vou.com www.greencard4you.com

Nikki Mehrpoo

PRACTICE AREAS:

Immigration Law

Nikki Mehrpoo Jacobson is the founding partner of Jacobson & Han LLP, an internationally recognized immigration law firm. She has extensive experience in immigration law, including employment-based and family-based immigration and deportation/removal defense. She has successfully litigated immigration matters in Immigration Court and the U.S. Courts of Appeals. Ms. Jacobson was recognized by Los Angeles Mayor Villaraigosa for her advocacy and dedication to Immigration Law. She is a member of the American Immigration Lawyers Association, for which she has been a speaker, publication editor, and immigration court liaison. Ms. Jacobson is also an Assistant Professor of Law at West Los Angeles College.



Dugan P. Kelley CAPPELLO & NOËL, LLP

831 State Street Santa Barbara, CA 93101 Tel: 805-564-2444 Fax: 805-965-5950 dkelley@cappellonoel.com www.cappellonoel.com

Business Litigation

• Employment & Labor

· Personal Injury Plaintiff: General

Dugan P. Kelley is a member of the litigation team representing plaintiffs in catastrophic injury, class action, product liability, intellectual property, defamation, and other complex litigation matters. He has successfully co-tried trials to verdicts in excess of \$40 million and has obtained millions more in settlements for clients. Mr. Kelley has expertise representing employers and members of management in litigation and collective bargaining negotiations involving labor disputes and defending charges in hearings before federal courts and federal administrative agencies. He received his J.D. from Regent University School of Law in Virginia and is admitted to practice in California



Alexandra R. Lavinsky LAW OFFICES OF RONALD A. LITZ

10100 Santa Monica Boulevard Suite 300 Los Angeles, CA 90067 Tel: 310-201-0100 Fax: 310-201-0226 alexandra@litz la

www.ronlitzlaw.com

ICE AREAS:

 Family Law General Litigation

Ms. Lavinsky is an associate with the Law Offices of Ronald A. Litz, a civil litigation practice with an emphasis on family law. Ms. Lavinsky represents clients involved in complex, high-asset dissolution, paternity, and palimony cases. Her background in civil litigation enables her to handle issues associated with intricate and contentious custody and dissolution matters. She has served as a volunteer attorney at the Harriet Buhai Center and Legal Aid Foundation assisting low income litigants. Ms. Lavinsky is an active member of the Los Angeles County Bar Association and Beverly Hills Bar Association and participates in the Los Angeles County Bar Association's Family Law Inns of Court.



Vivian Lum ROBERTSON + LUM LLP

1125 Gayley Avenue Los Angeles, CA 90024 Tel: 310-824-0467 310-824-9690 vml@robertsonlum.com www.rlemploymentlaw.com www.robertsonlum.com

CTICE AREAS

- Employment Litigation: Plaintiff
- Business Litigation

Vivian Lum heads the litigation practice at Robertson + Lum LLP. Ms. Lum typically represents plaintiffs in various civil litigation matters, with an emphasis on employees' rights in labor and employment disputes, business litigation, real estate, and trust matters. Ms. Lum and the attorneys at Robertson + Lum LLP have successfully represented individuals, businesses and trusts in jury trials, arbitrations, and mediations. Their individualized attention to each client sets the firm apart from other firms and has maintained client loyalty for more than 20 years.



David Medby THE GARCIA LAW FIRM

One World Trade Center Suite 1950 Long Beach, CA 90831 562-216-5270 Fax: 562-216-5271 dmedby@lawgarcia.com www.lawgarcia.com

- PRACTICE AREAS • Elder Law
- · Class Action/Mass Torts
- · Personal Injury Plaintiff: General

David Medby has emerged as a powerhouse in the areas of elder law and class actions. He uses unrelenting legal procedures, backed up by his expertise in the law, which results in his recovering multimillion-dollar verdicts and settlements for his clients. Medby has been instrumental in altering the way the rules for nursing homes and long-term health care facilities are enforced. For Medby, his work isn't just a job. He risks his money and his time to protect seniors and infirm adults, one of the most vulnerable groups in our society, against what is often an unpoliced, profiteering industry.



Robert B. Milligan SEYFARTH SHAW LLP

One Century Plaza, Suite 3300 2029 Century Park East Los Angeles, CA 90067 Tel: 310-277-7200 Fax: 310-201-5219 rmilligan@seyfarth.com www.seyfarth.com

- Business Litigation Intellectual Property Litigation
- · Employment Litigation: Defense

Robert Milligan is a partner with Seyfarth Shaw LLP. His practice encompasses a variety of commercial litigation and employment matters, including trade secret misappropriation and other intellectual property theft, real estate and insurance litigation, and consumer/employee class actions. His experience includes trials, arbitrations, and appellate proceedings. He provides advice concerning nondisclosure agreements and has conducted numerous trade secret/intellectual property audits. He has spoken and written extensively on trade secret/ intellectual property issues and is a regular contributor to his firm's blog www.tradesecretslaw.com.



PRACTICE AREAS Criminal Defense

Arvand Naderi NADERI LAW OFFICE

405 North Maclay Avenue Suite 203 San Fernando, CA 91340 818-837-7700

Fax: 818-837-7717 wehatejail@hotmail.com www.wehateiail.com

Arvand Naderi is a Los Angeles criminal defense attorney, dedicated to criminal defense and the fight for justice in Los Angeles and the San Fernando Valley. He has gained respect from his fellow criminal defense attorneys, prosecutors, and judges by handling numerous cases ranging from simple traffic tickets to complex murder cases, all within a multitude of courts in Los Angeles County and other counties. His practice is devoted exclusively to criminal defense and Mr. Naderi uses his knowledge, experience, and expertise to fight for his clients.



J. Toby Noblin **OLAN LAW** CORPORATION

2629 Main Street Suite 166 Santa Monica, CA 90405 Tel: 310-566-0010 Fax: 310-566-0017 toby@olanlaw.com www.olanlaw.com

- PRACTICE AREAS:
 Personal Injury Plaintiff: General
- Personal Injury Plaintiff: Products
- Insurance Coverage

J. Toby Noblin brings the same determination to obtain justice for people wrongfully injured that he brings to backcountry skiing, surfing the world's beaches, and competing in jiu-jitsu. It is Toby's sense of justice and compassion, blending with his resolve to win, that leads to significant verdicts and settlements for his clients. It speaks to Toby's character that he is a Charter Member of the Association of Surfing Lawyers and a member of the more traditional Consumer Attorneys Association of Los Angeles. Toby is a graduate of Loyola Law School and the University of San Diego.



Ryan T. Okabe OKABE & HAUSHALTER

225 Avenue I Suite 201

Redondo Beach, CA 90277 310-543-7708 Fax: 310-316-2306 rtokabe@vahoo.com www.southbaylawyer.com

PRACTICE AREAS:

• Criminal Defense

• Criminal Defense: DUI/DWI

Ryan T. Okabe is one of the founding members and a general partner in Southern California's premier criminal defense firm of Okabe & Haushalter. His experience with both sides of the adversarial system provides his clients with unparalleled advantages in obtaining the best possible legal defense. Mr. Okabe has successfully tried a wide variety of cases, and his dedication to his clients, attention to detail, and involvement in high-profile cases have made him one of the top criminal defense attorneys in Los Angeles County. Located in Redondo Beach, Mr. Okabe handles California and federal criminal cases



Michele A. Reikes LURIE & PARK LLP 12121 Wilshire Boulevard Suite 1325 Los Angeles, CA 90025 Tel: 310-207-9400 310-207-8666 michele@lurieparklaw.com www.lurieparklaw.com

- PRACTICE AREAS: Business Litigation
- Real Estate
- · Personal Injury Plaintiff: General

Michele has litigated multimillion-dollar actions for a wide range of domestic and Asia-based clients. Before joining Lurie & Park LLP to focus on real estate and business litigation, Michele was an associate with the New-York-based national firm, Wilson, Elser, Moskowitz, Edelman & Dicker LLP where she defended catastrophic injury matters for large, multinational corporations in cases involving product liability claims. Michele has litigated a broad range of lawsuits involving toxic tort claims, professional liability matters, bad faith actions, real estate and partnership disputes, and general negligence suits.

LLP

Omar A. Siddiqui

695 Town Center Drive

Park Tower, Suite 700

Tel: 714-384-6650 714-384-6651

osiddiqui@usllp.com www.usllp.com

Costa Mesa, CA 92626

ULWELLING SIDDIQUI



· Family Law

PRACTICE AREAS:

Kelly Chang Rickert LAW OFFICES OF KELLY CHANG, A PROFESSIONAL LAW CORPORATION

5455 Wilshire Boulevard Suite 2100 Los Angeles, CA 90036 Tel: 323-393-5669 kelly@purposedrivenlawyers.com www.purposedrivenlawyers.com

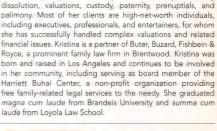




BUTER, BUZARD, FISHBEIN & ROYCE, LLP 11611 San Vicente Boulevard Suite 820 Los Angeles, CA 90049 Tel: 310-820-6700 Fax: 310-207-4612 royce@bbfrlaw.com www.bbfrlaw.com

Kristina C. Royce

Certified Family Law Specialist Kelly Chang Rickert knows family matters. As founder of Law Offices of Kelly Chang, her firm devotes its entire practice to family law. For almost ten years, she has handled a variety of cases with issues involving divorce, child custody and visitation, child support, spousal support, property division, and domestic violence issues. She is frequently quoted in the media and was a legal expert for TV Guide and MTV on the Britney Spears case. Mrs. Chang Rickert is an active member of the Los Angeles County Bar Association and American Bar Association and has authored several articles on family law



Jacob Stein

Kristina Royce practices family law exclusively, including



Business Litigation

Civil Litigation

An engineer and a lawyer, Omar A. Siddiqui is a founding partner of Ulwelling Siddiqui LLP. The primary focuses of Mr. Siddiqui's practice include civil and business litigation in state and federal courts throughout the country. He obtained a Juris Doctor from Loyola Law School and holds Master of Science and Bachelor of Science degrees in Engineering from the University of Southern California. Mr. Siddiqui and his high-profile cases have appeared in prominent media circuits including television and newspapers. From simple transactions to complex high-stakes litigation, he is known for his innovative solutions and case strategies. Trial Lawyer. Problem Solver.



Maureen A. Simon MCCUNE & HARBER LLP 400 South Hope Street

Suite 720 Los Angeles, CA 90071 213-689-2500 Tel: Fax: 213-689-2501 msimon@mccuneharber.com

PRACTICE AREAS: Schools & Education

- Government/Cities/Municipalities
- · Civil Litigation Defense

Maureen Simon has been a civil litigator practicing in Southern California for 13 years. She is an associate at McCune & Harber, a downtown Los Angeles firm specializing in the defense of school districts, cities, counties, and private entities. Maureen's experience involves a broad range of claims, including premises liability, catastrophic injuries, sexual molestation, school fights, and employment discrimination. She is known for establishing and maintaining good rapport with clients and opposing counsel. While taking a case to trial is always a welcome challenge, she also enjoys the art of negotiating favorable settlements on behalf of her clients. After receiving her undergraduate degree from UCLA, Maureen attended Southwestern University School of Law.



PRACTICE AREAS:

Tax

KLUEGER & STEIN, LLP 16000 Ventura Boulevard Suite 1000 Encino, CA 91436 818-933-3838 jacob@LAtaxlawyers.com www.lataxlawyers.com

Jacob Stein is a nationally recognized asset protection attorney and the managing partner of the West Coast's leading asset protection law firm. Mr. Stein represents business owners, real estate developers and investors, professionals, and public company executives and directors in helping them protect their assets from claims of plaintiffs and creditors. Mr. Stein has extensive expertise in domestic and offshore asset protection, complex tax planning, and foreign banking. He has authored numerous articles and books and is a frequent lecturer. He is a Certified Tax Law Specialist and Adjunct Professor of Taxation at the CSUN Graduate Tax Program.



Saar Swartzon COHN & SWARTZON

1851 East 1st Street Suite 1250 Santa Ana, CA 92705 Tel: 714-547-5100 714-547-5424 saar@cands-law.com www.cohn-law.com

CTICE AREA! Personal Injury Plaintiff: General Personal Injury Plaintiff: Products

Saar Swartzon, a founding member of Cohn & Swartzon, P.C., has acted as trial counsel on many successful verdicts and settlements. Saar has a great deal of experience in complex litigation, toxic torts, catastrophic injuries, wrongful death, and other personal injury matters, obtaining millions in compensation for his clients. In October 2004, Saar helped obtain a \$36 million jury verdict later named the 48th largest verdict in the United States for 2004. Saar prides himself on providing clients with personal attention, as well as zealous and unwavering representation. Saar is an associate adjunct professor at Southwestern University School of Law.



Ovsanna Takvorvan TAKVORYAN LAW GROUP A PROFESSIONAL CORPORATION

450 North Brand Boulevard Suite 600 Glendale, CA 91203 Tel: 818-291-6272 ovsanna@takvoryanlawgroup.com www.takvorvanlawgroup.com

PRACTICE AREAS Bankruptcy & Creditor/Debtor Rights

Foreclosure Defense

Ovsanna Takvoryan founded the Takvoryan Law Group, P.C. with Kristine Takvoryan. Prior to founding the firm, Ms. Takvoryan was an associate for seven years at Levene, Neale, Bender, Rankin & Brill, LLP. Ms. Takvoryan has represented individuals and various entities, including official committees and trustees. in Chapter 11 business reorganization cases and bankruptcy litigation proceedings has represented creditors in their disputes against distressed and bankrupt companies, and has resolved disputes between secured and unsecured creditors. Joining forces with her sister, who specializes in Chapter 7 and Chapter 13 bankruptcies and foreclosure defense, has resulted in a firm with extraordinary advocacy capabilities within consumer and business bankruptcy law.



Lisa Tan RUSSAKOW RYAN & IOHNSON

225 South Lake Avenue Suite 1000 Pasadena, CA 91101 Tel: 626-683-8869 Fax: 626-683-8870 ltan@rrilaw.com www.rrjlaw.com

PRACTICE AREAS:

• Business Litigation

Civil Litigation Defense

Lisa Tan specializes in business litigation and civil litigation defense, with particular emphasis on unfair competition, business fraud, complex contractual, and business tort matters. She has also represented clients in litigation involving international business disputes. Ms. Tan is licensed to practice law before state and federal courts in California. She received her J.D. from University of California - Hastings in 2003.



Kyriacos Tsircou TSIRCOU LAW, PC 655 Central Avenue 17th Floor

Glendale, CA 91203 Tel: 323-660-9916 Fax: 323-660-9917 kyri@tsircoulaw.com www.tsircoulaw.com

 Intellectual Property • Intellectual Property Litigation

Kyriacos Tsircou specializes in intellectual property matters, particularly in the areas of patent law and trademark law. He works with individual inventors, startup companies, and large corporations. Having experience across a broad array of technologies, Mr. Tsircou has worked in a variety of areas, such as aerospace systems, medical devices, business methods, e-commerce technologies, sporting goods, and communication systems. Mr. Tsircou has helped clients obtain and enforce their intellectual property rights and has defended charges of infringement. He earned his B.S. in Astronautical Engineering at the U.S. Air Force Academy and his J.D. at Loyola Law School. Prior to practicing law, Mr. Tsircou served as an officer in the U.S. Air Force working with space systems.



Nicolas C. Vrataric LAW OFFICES OF NICOLAS C. VRATARIC

826 South A Street Oxnard, CA 93030 Tel: 805-486-7600 Fax: 805-486-7655 nicolas@vratariclaw.com www.vratariclaw.com

PRACTICE AREAS

- Employment Litigation: Plaintiff
- · Personal Injury Plaintiff: General
- Consumer Law

Nicolas Vrataric received his Juris Doctor from Loyola Law School in 2000. Since graduation, he worked to become a well-rounded trial lawyer, serving as lead counsel in several jury trials of cases involving wrongful termination, defamation, personal injury, partnership disputes, and insurance bad faith. In 2006, Nicolas opened his own office in Oxnard focused on representing individuals in matters of employment discrimination, harassment, retaliation, medical leave violations, wage-and-hour violations, defamation, and serious personal injury. In addition to the California State Bar, Nicolas is a member of Ventura County Trial Lawyers and California Employment Lawyers Associations.



Twila S. White LAW OFFICES OF TWILA S. WHITE

4640 Admiralty Way Suite 500 Marina Del Rey, CA 90292 Tel: 213-381-8749 Fax: 213-381-8799 tswhite@inreach.com www.terminationlawyer.com

PRACTICE AREAS

- Employment Litigation: Plaintiff
- Employment & Labor
- Personal Injury Plaintiff: General

Twila S. White is a civil litigator in the areas of labor and employment law. Ms. White graduated with an Engineering degree from the University of Southern California and obtained her Juris Doctor at Pepperdine University School of Law. Ms. White is a member of the California Employment Lawyers Association and the Consumer Attorneys Association of Los Angeles. In the first quarter of 2009 alone, Ms. White was co-counsel in obtaining a \$1.8 million arbitration award in a sexual harassment and retaliation case. As co-counsel, she also received a published opinion from the second District Court of Appeals, in Johnson v. United Cerebral Palsy, et al., confirming the admissibility of "me too" evidence in discrimination cases.



Jeffrey D. Wolf POCRASS, HEIMANSON & WOLF, LLP

1925 Century Park East Suite 1360 Los Angeles, CA 90067 Tel: 310-550-9050 310-550-9051 wolf@phwlaw.com www.phwlaw.com

PRACTICE AREAS Personal Injury Plaintiff: General

- Aviation
- Business Litigation

Jeffrey Wolf is a trial attorney whose practice is devoted to representing individuals and their families in serious personal injury and wrongful death cases. He has successfully represented clients in both state and federal courts in California as well as in the California Supreme Court. Mr. Wolf has obtained million- and multimillion-dollar verdicts and settlements on behalf of his clients. Mr. Wolf is a member of the Editorial Board and a contributing writer for Los Angeles Lawyer magazine.

Southern California Rising Stars Top 10 Law Schools

The law schools that produced the most lawyers on this year's list

LAW SCHOOL Loyola Law School Los Angeles	GRADUATES 179	PERCENT OF TOTAL 16%
UCLA School of Law	143	13%
University of Southern California Gould School of Law	103	9%
Southwestern Law School	77	7%
Pepperdine University School of Law	65	6%
University of California Berkeley School of Law - Boalt Hall	52	5%
Harvard Law School	38	3%
University of San Diego School of Law	32	3%
University of California Hastings College of the Law	31	3%
Georgetown University Law Center	30	3%

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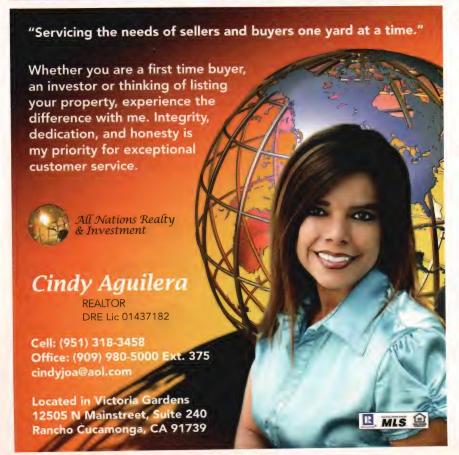
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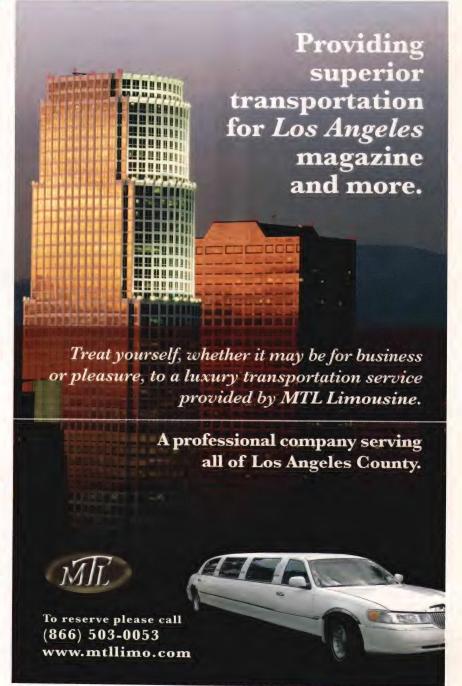
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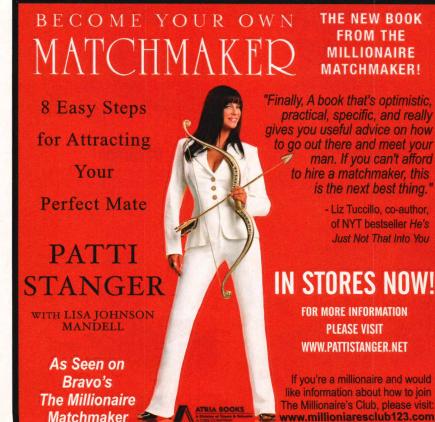
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JOHN TRAVOLTA

replaces all the teak knobs in his fleet of jets with sustainable wood.



LIL WAYNE

promises to light his bong with a magnifying glass and the sun.



BRETT RATNER

aims to recycle his plots through 2013.



CARRIE PREJEAN

(aka Miss California) limits herself to 30-second showers by pretending there's a gay man in the bathtub.



NICK NOLTE

saves ink by insisting the press just refer to him as "crazy" rather than as a "totally unbalanced walking time bomb."



ARTIE LANGE

conserves 130 kilowatts by eating his nightly seven-pound crown roast rare instead of medium.



MADONNA

assures everyone that she'll eventually biodegrade.



DONALD STERLING

harnesses anger from Clippers fans to power the jets in his 13 rooftop Jacuzzis.

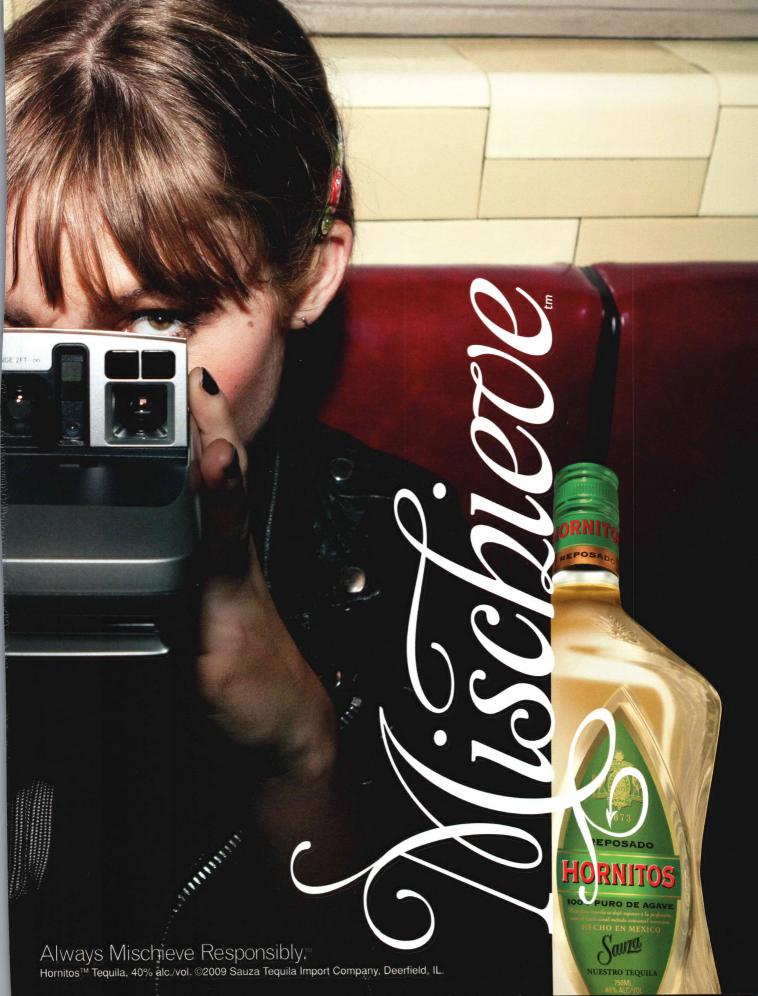


HEIDI MONTAG

buys size 6 shoes instead of 61/2 to reduce her carbon footprint.

188 LOS ANGELES JULY 2009

Illustrations by ROSS MACDONALD







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